

Saturday 22 April 2017

Amateur Photographer



TESTED

Pentax KP
Compact size and stacked with features, but is it worth £1,099?

Dog stars

From **portraits** to **action shots**, get better pics of your pooch



Sony outlook

World Photography Awards:
best images and winning tips

Best album photos

We announce an exciting poll to find
the **greatest album shots** of all time



Panasonic custom secrets work faster, smarter and take better shots

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Dog photography may seem to be straightforward, and even a bit superficial, but it encompasses a lot of core skills which can be applied to people shots and other genres. Carefully controlling your focusing and the background is essential, but you also need to be on top of your action photography technique when capturing dogs at play. It can be a lucrative sideline as well;

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7days

A week in photography

many people spend a lot of money on pedigree dogs, so they want a quality portrait, too. Turn to pages 14 to 16 for some expert tips. We're also pleased to announce our unique poll to find the best album photography on page 36, so turn to page 37 to meet our expert panel, while Michael Topham has a look at Pentax's new DSLR in our full review starting on page 42. There's plenty to enjoy!

Nigel Atherton, Editor

ONLINE PICTURE OF THE WEEK



© RALPH VAN KATWIJK

Anne by Ralph van Katwijk

Canon EOS 5D Mark III, 85mm, 1/160sec at f/9, ISO 200

This portrait was uploaded to our Flickr page by Netherlands-based photographer Ralph van Katwijk.

'The shoot was actually a very spontaneous one,' he says. 'I took several pictures with Anne during a surprise visit to her. Because I've known her since birth, we make a great team. She's always able

to put some drama into a picture.'

It's a successful portrait for several reasons. First of all, the eye contact between the model and the camera lens is crucial for us to feel engaged with the image. Converting the image to black & white has added real drama and matches the moody facial expression of the model.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 55.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 55.

NEWS ROUND-UP

Edited by Hollie Latham Hucker

New Canon compact superzoom camera

Canon has announced a new superzoom for its PowerShot SX travel series, the PowerShot SX730 HS. It features a long 24-960mm equivalent 40x optical zoom lens in a body just 39.9mm thick. Equipped with a 20.3MP CMOS sensor and DIGIC 6 Processor, it can shoot continuously at 5.9fps – all for £379.99.



Leica Camera, official partner of Photo London



For the second year running, Leica Camera will be the official partner of Photo London and will be exhibiting Danish Magnum photographer Jacob Aue Sobol's new body of work 'Road of Bones', at the Photo London fair (18-21 May 2017).

This debut collection will reveal poignant images captured in desolate locations, including Yakutia in Russia.

Nick Ut calls it a day

Perhaps the most famous photo from the Vietnam War is the haunting image of a naked girl fleeing with other children after a napalm attack on their village. This was taken by Associated Press photographer Nick Ut, who has announced his retirement after 51 years. He's not giving up completely. Ut told CBS news, 'My camera is like my doctor... I'll take pictures until I die.'



Melania moments
The first official portrait of Melania Trump as First Lady has been released by the White House. The portrait is the result of a team effort between three Belgian photographers – Regine Mahaux, whose name is attached to the portrait, her brother, Benoit Mahaux, and Wim Van De Genachte. The portrait has divided opinion, with some unhappy at what they see as excessive Photoshopping.

EOS Training Academy workshops at Canon UK HQ

Canon UK has announced it will be holding EOS Training Academy workshops at its head office in Reigate, Surrey, as part of the programme's planned expansion. Canon users will be able to take part in selected workshops and visit the EOS epicentre. Additional locations for its Practical Days have also been announced. Find out more at www.eostrainingacademy.co.uk.



© CHRIS COOK

GET UP & GO

PERTHSHIRE



© MIRO ALI

Scottish outdoors experience

Jessops Academy has introduced its first outdoors photography experience in Scotland. This course is set to include stunning landscape views, forest walks, cascading rivers, wild animals and a nature hide. Book now, as places are likely to fill up fast.

19-21 May, www.jessops.com/academy



SURREY

Photo walk

This is one of four photo walks planned for each of the seasons. Visit Painshill Park, created by Charles Hamilton in the mid-1700s, and explore the changing landscape of river, lake and woodland.

25 April, www.rps.org/events

BIG picture

A sneak preview of
Astronomy Photographer
of the Year 2017

◀ The deadline for the 2017 Insight Astronomy Photographer of the Year has now passed. Year after year, the competition hosts an extraordinary array of images that capture the splendour of the galaxy. The overall winner will be announced on 14 September and will take home a top prize of £10,000 and see his or her image displayed within the APOTY 2017 exhibition at the Royal Observatory, Greenwich.

In the meantime, we take a look at this image called 'Field of Dreams' by Chris Cook. 'My eight-year-old son gazes up at the starry summer Milky Way-filled sky from a baseball field in Harwich, Massachusetts, USA,' says Chris. 'Perhaps he was dreaming of being a pro baseball player or an astronaut?' For more visit www.rmg.co.uk/discover/astronomy-photographer-competition.

Words & numbers

A thing you see
in my pictures
is that I was
not afraid to
fall in love with
these people

Annie Leibovitz
US photographer b. 1949

158
The most lenses on one
photographic camera

SOURCE: GUINNESS WORLD RECORDS



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

GLASGOW



© JOE CORNISH

Dry-plate workshop

This two-day, dry-plate photography class includes cutting and preparing glass, coating with a substrate and shooting on large format cameras.

29-30 April,
www.streetlevelphotoworks.org

CORNWALL



© DANA LUXENBERG

Landscape workshop

Cornwall plays host to some of the most stunning landscapes in the UK. Explore its terrain in a workshop led by Antony Spencer and Joe Cornish.

30 April-4 May, www.lightandland.co.uk/photography-tours

LONDON



Deutsche Börse prize

Form an opinion of this year's nominations for the Deutsche Börse Photography Foundation Prize 2017. The images are always fascinating.

Until 11 June,
www.thephotographersgallery.org.uk



© ALEXANDER VINOGRADOV

This striking portrait by Alexander Vinogradov won the Open Portrait category

Sony World Photo Awards Open winners unveiled

TEN photographers have been awarded the top spots in the Open sections of the Sony World Photography Awards 2017, including the UK's Tim Cornbill, who won the Open Architecture category.

Each of the winners were selected from more than 105,000 entries to the Awards' Open competition, with the panel of professional judges tasked with finding the best single photographs across each of the ten different categories.

According to the judges' notes, each of the ten winning photographs displayed huge photographic talent and creativity, from a stunning wildlife shot of flamingos in Walvis Bay,

Namibia (Alessandra Meniconzi, Switzerland) to the ice blue and white of winter (Hiroshi Tanita, Japan), a beautifully simple portrait (above, Alexander Vinogradov, Russia) and an ethereal still life (Sergey Dibitsev, Russia).

Scale was used to stunning effect to capture more than 1,300 people practising tai chi in China (Jianguo Gong, China) and architecture in Berlin (Tim Cornbill, UK), while a crucial goal-scoring moment in an underwater rugby match was caught by Camilo Diaz, Columbia. Subtle colour palettes were effective in the winning images for the Enhanced (Lise Johansson, Denmark) and

Travel (Ralph Gräf, Germany) categories, while black & white photography was the choice for the Street Photography winner (Constantinos Sofikitis, Greece).

Each winning photographer receives a Sony Alpha 7 II with lens kit and will now compete for the prestigious Sony World Photography Awards' Open Photographer of the Year title, a trip to the winners' awards ceremony in London in April and \$5,000 in cash prizes.

The images will be exhibited at Somerset House, London, in a show that runs until 7 May. The exhibition will include all the winning, shortlisted (top 10) and commended (top 50) photographs. It will also feature a special dedication to British photographer Martin Parr, recipient of the Awards' Outstanding Contribution to Photography prize.

This year marks the tenth anniversary of the Sony World Photo Awards, which has grown rapidly to become the world's biggest photography competition. Combining the Professional and Open category submissions, the 2017 Awards received more than 227,000 entries from 183 countries.

Turn to pages 20 to 27 of this issue for the *Amateur Photographer* team's personal picks from this year's shortlisted entries.



Nikon 100th anniversary commemorative models

NIKON celebrates its 100th anniversary on 25 July. To mark its centenary it has announced a special Anniversary range that will feature the 100th anniversary logo along with special finishing details.

These include Nikon's two flagship models, the D5 and D500, as well as the popular AF-S Nikkor 70-200mm f/2.8E FL ED VR lens, a set of three Nikkor f/2.8 zoom lenses and commemorative editions of three binoculars. There will also be a number of commemorative goods, including a Swarovski crystal version of the iconic Nikon Model I, a pin collection, an Italian leather camera strap and a miniature Nikon F model.



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Sigma reveals price of 100-400mm telephoto

 SIGMA has announced the price and availability of its 100-400mm f/5-6.3 DG OS HSM Contemporary telephoto lens, revealed at CP+ earlier this year. The lens will be available from April for £799.99 including VAT. It will be released simultaneously for Sigma, Canon and Nikon mounts.

The new lens comes as more compact alternative to the existing Sigma 150-600mm f/5-6.3 DG OS HSM ultra-telephoto lens, hopefully promising a similar level of sturdy performance even in its more compact form.

Despite a relatively light

total weight of 1,160g and compact body, it will come fully equipped with staples like auto- and manual-focus controls, an inbuilt optical stabilisation system and Sigma's hypersonic motor (HSM). The autofocus algorithm has also reportedly been upgraded. It is constructed with 21 lens elements arranged in 15 groups, with a rounded diaphragm, built to reduce flare and ghosting.

Other features include a new, quick way to control the lens's angle-of-view, with the conventional rotary zoom ring complemented by a

push-and-pull zooming option using a grip built into the lens hood. With a minimum shooting distance of 160cm and a maximum magnification ratio of 1:3.8, the Sigma 100-400mm should prove useful for shooting both from a distance in telephoto, or up close in macro.

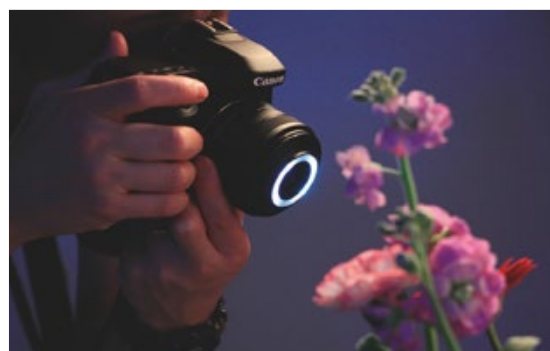
The Nikon-mount version will include an electromagnetic diaphragm mechanism allowing it to receive the appropriate signals from the camera body. This feature ensures precision diaphragm control and stable Auto Exposure (AE) performance during continuous shooting.

Canon launches new macro lens

 CANON has announced the EF-S 35mm f/2.8 Macro IS STM, a macro lens designed for its range of APS-C DSLR cameras. Its signature feature is the built-in Macro Lite technology: two miniature continuous LED units on the front of the lens to light your subject. The two lights on each side can be used separately or together and you can also control the light strength at the press of a button. For both natural and off-camera light the attachable lens hood is designed to minimise shadows and reflections.

Also included is Canon's Hybrid IS system that claims to offer up to four stops of camera shake correction, an STM focus motor for smooth and near-silent AF and life-size 1:1 magnification at a minimum focus distance of 30mm. With an equivalent focal length of 45mm on

full frame and a fast f/2.8, 7-blade circular aperture, it will make a great standard prime lens for APS-C users. It's a compact and lightweight lens weighing just 190g with a maximum diameter of 69.2mm and a length of 55.8mm. It will be available from May with an RRP of £399.99/€479.99.



The lens is fitted with two miniature LED units

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



Reunions

by Chris Porsz, £21.50, 276 pages, ISBN: 978-0957432918

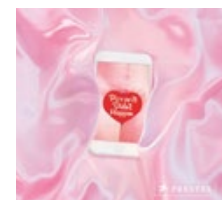


OVER a period of several years, Chris Porsz created something of a taxonomy of British life. His street photography around this time, particularly in the late '70s and early '80s, focused on individuals he would find walking the streets of

Peterborough. All of them came from a variety of backgrounds and all of them were distinct in what they could tell us about life in the UK around this time. Not content with resting on his laurels, Porsz decided not only to revisit and re-photograph these urban locations, but also to get back in touch with the people he photographed. *Reunions* is the ample reward for this ambitious endeavour. The original film photographs are shown alongside their modern digital counterparts. It's a brilliant idea that says so much about how much life changes in just a few years (although we also see how for some of the subjects life has remained much the same). All in all, this is a lovely book that has much to say and functions beautifully as a meditation on the passing of the years. ★★★★★

Pics or It Didn't Happen

by Arvida Bystrom and Molly Soda, Prestel, £16.99, 300 pages, ISBN: 978-3-79138307-1



WE'VE read a lot recently about social media's attitude towards users' images that supposedly violate their guidelines. In Instagram's case, it prohibits 'violent, nude, partially nude, discriminatory, unlawful, infringing, hateful, pornographic or sexually suggestive photos'. Like other social media platforms this has led to great tension between the company and its users. Arvida Bystrom and Molly Soda are two artists who have been up against these 'violations' and with that in mind they put out an open call for other users who have seen their images banned. This book collects a plethora of images that have fallen foul of Instagram's guidelines. The result is a huge swathe of images that say much about where we are as a modern society in relation to our own bodies. ★★★★★



Viewpoint T. John Foster

Like it or not, smartphone photography is here to stay. AP reader T. John Foster offers some thoughts on the burgeoning genre

The bizarre scenes of selfie sessions that take place almost anywhere can cause much head scratching among those more used to conventional photography. So what does this behavioural pattern tell us?

If it were not for technology, and the speed of transformation, the selfie craze would not have developed. But someone had the vision to combine a mobile telephone with a usable camera. The rest, as they say, is history. The switch from photography to phoneography was actually a remarkably silent revolution, yet millions of users are now the clearest evidence of its success.

Applications beyond the selfie give a much better idea of phoneography's huge potential. Ease of use, transportability and the benefits of immediacy are qualities certainly matched in part by cameras of a more conventional design, but they rate second in popularity when it comes to preferred use. There's nothing bulky about a mobile device, there's nothing complicated about starting, and there is certainly nothing to stop any creative talent from capturing memorable images.

Conversations with a broad mix of people, from all age groups and backgrounds, have shown an undoubted enthusiasm for the genre, whereas mentioning film cameras or compact digital models left many people disinterested in photography. One comment to me summed up things quite sharply, 'I would never have dreamt of taking any sort of camera with me wherever I went. Now my mobile is the first thing I grab, and so far this year my picture count is in the

hundreds. I would never have believed it, even a few years ago.'

Family and social events now confirm the swing away from cameras to smartphones of one sort or another. At a recent wedding for 250 guests, I saw phoneographers outnumber photographers by something like 15:1. That is a huge difference and a significant indication that phoneography has the potential to change people's thinking in a major way. One business associate now insists on taking all his product shots for the internet using only his mobile. As a result he often receives excellent feedback from customers about the clarity of images and the accuracy of detail.

The move to a digital era from one of film was a giant step in many ways. Perhaps the steps to phoneography have beaten that on so many fronts. What arrives in the next generation can only build expectations and may even take us, if we are willing, to another landmark in image-gathering capabilities. Diehard photographers are sturdy characters with many beliefs they hold dear. Some have started to put a foot in both camps, possibly due to peer pressure or old-fashioned curiosity. Whether or not these in-betweeners will ever make a full break is open to guesswork. The notion that they will ever surrender their beloved cameras is a far more serious question. Fundamentally, there is much potential on hand to grab new possibilities, if people want to take them. Phoneography is here to stay.

T. John Foster has been an AP reader since 1957 and an avid follower of the magazine's advances over the years



'Blood Swept Lands and Seas of Red' at the Tower of London, 2014, to mark the centenary of the start of the First World War. Image taken with a mobile phone

In next week's issue

On sale Tuesday 25 April



CSC myths busted

Think mirrorless isn't for you? We have 30 reasons to make you reconsider



Close to the edge

How two photo books are making a real difference to wildlife conservation

Panasonic Lumix GX800

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Zeiss Batis 135mm f/2.8

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In the bag



James Paterson has an award-winning career as a photographer, journalist and Photoshop artist. These are the items he uses on a shoot. For more details visit www.patersonphotos.com.

Nikkor 28-300mm f/5-5.6

1 Some might turn their noses up at a super-zoom, but I find this to be such a versatile lens that I often leave my other lenses at home. On a full-frame DSLR the zoom range is phenomenal and the image quality is surprisingly great. There's a little distortion, but it's easy to fix.

Micro-Nikkor 105mm f/2.8

2 This is a great lens for macro work and a wonderful lens for portraits. It's pin-sharp with a tank-like body and huge focus ring. The vibration reduction and max aperture of f/2.8 means I can shoot handheld in very dim conditions.

Formatt-Hitech Firecrest filter holder and Firecrest ND filters

3 I'm so keen on these it's easy to give every landscape the 16-stop ND, 8-minute-exposure treatment. The filter holder is sturdy and light-leak proof, plus it allows for an adjustable circular polariser. The ND filters result in almost no colour cast.

Interfit 48cm (19in) fluorescent ring light

4 I'm not a videographer but I find myself shooting more and more video. This ring light is very useful when I need to set up a quick interview or talking-head shot. I just direct the camera through it and set up my other LED panel as a kicker behind the subject for flattering, no-fuss lighting.

Interfit 5-in-1 reflector

5 This has so many uses for portraits. I can bounce daylight, direct a speedlight through the diffuser or use it as a shade in bright sunlight. It also makes for a handy dry spot to lean on when I need to shoot low on dirty ground.

Slik Pro 700 DX tripod

6 This is one of my first tripods, and it endures because it's pretty much indestructible. I wouldn't want to lug it too far as it's quite heavy, but I like its simplicity. It keeps going long after other tripods have given up on me.

List of kit Nikkor 28-300mm f/5-5.6 lens, Nikkor 16-35mm f/4 lens, Micro-Nikkor 105mm f/2.8 lens, Nikon D800 DSLR with Nikkor 50mm f/1.4 lens, Formatt-Hitech Firecrest filter holder and Firecrest ND filters, SanDisk Extreme memory cards with hard case, cable release, Nikon SB-910 speedlight, FlashWave III trigger and receiver, Zeiss lens wipes, Interfit 5-in-1 reflector, Manfrotto 190CXPRO4 tripod, Slik Pro 700 DX tripod, NanGuang CN-5400 LED panel, Interfit 48cm (19in) fluorescent ring light.



An eye-catching shot by James created using Photoshop



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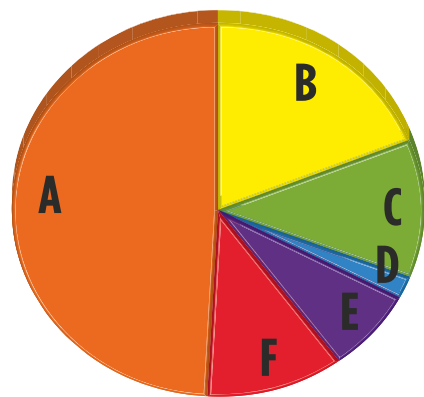
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and Ultra Violet filter. Sold separately.





In AP 8 April, we asked...

What's your most-used photographic filter?

You answered...

A Polariser	49%
B ND grad	19%
C 10-stop ND	12%
D All of these three about equally	2%
E I do it all in Photoshop instead	7%
F I never use filters	11%

What you said

'You can't duplicate the effect of a polariser (my most used filter) or a 10-stop ND in Photoshop, and although I've largely used Photoshop instead of ND grads for some years, the filters have the advantage of making you think about the picture more. Can't imagine ever using a warm-up filter again, though.'

'I voted 'ND Grad' because I have a circular glass one that is used for 99% of the pictures I take with my beloved second-hand Sigma 10-20mm lens.'

'I don't see an option for the Cokin rainbow filter. I never go anywhere without it.'

'A top-quality circular polariser is all I ever use. I really can't stand that over-used 10-stop ND look, it's become such a cliché.'

'I only use a polariser these days, and that rarely.'

'On film, it would be the orange filter, usually paired with Ilford HP5+.'

'I voted that I do it all in Photoshop instead – because I do!'

Join the debate on the AP forum

This week we ask...

How frequently do you use your smartphone for photography?

Vote online www.amateurphotographer.co.uk

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.

Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Geotagging without Wi-Fi

I gave up using a camera with GPS a long time ago, having had similar problems to Andrew Redding (11 March).

I use a Garmin hiking GPS or a TomTom GPS; both can be synchronised by time with a camera but independent from it. After a photo session, a track log in GPX format can be copied to the computer folder containing the images. Then, by linking them to a free app called GPicSync, all the coordinates, Geonames and HTML Summary are geotagged into the metadata of each image. A KML file is also saved in the folder to view the track and images in Google Earth.

I set the GPS and camera to GMT (UTC) and turn off auto summer and local time, meaning that they will be in sync anywhere in the world.



Also the GPS must be set to log position by time not deviation, usually every 15 seconds.

This has worked for me for several years of coach, car and walking trips.

Clive Pearson, Leicestershire

Thanks for the tips, Clive. I'm sure that will be helpful to a lot of our readers, and should work with cameras that don't have Wi-Fi for geotagging via a smartphone – Andy Westlake, technical editor

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Canon no longer

I was interested to read the 'Canon EOS Milestones' in the '30 Years of Canon EOS' supplement (25 March) produced by yourselves in partnership with Canon.

Very little reference is made to the abandonment of the FD mount in 1987. At the time of the change I had a T90, an AE1 Program, a Canon F, and numerous lenses. Overnight, the FD system was obsolete and none of my lenses would fit an EOS.

Shortly after, I decided to upgrade, and so I abandoned Canon and bought Nikon. I now

have a Nikon D200, D7000 and D750, and guess what – all my old lenses fit. Canon's argument that they needed a new mount for autofocus etc is, in my view, baseless. I was offered an old Nikon F plus some lenses by a friend and they nearly fit and will work (with limitations) with my latest Nikons. If Nikon can technically do this then I am sure that Canon had the capability but saw greater profits in forcing thousands of loyal customers to start all over again.

Richard Cecil-Purvis, South Ferriby

Patience is a virtue

I read the Canon supplement with interest. In the late 1980s, I was using a £40 Olympus Trip, as the EOS 650 was way out of reach, yet last year I bought one on eBay for a fiver. The EOS D30 was priced £1,850. I couldn't pay that much for what seemed a novelty at the time. Last year, I bought one for £30. I wonder how much a £5K Leica or Nikon will cost in ten years. Everything comes to those who wait.

Andrew Redding, via email

Men only?

I was interested to read Rebecca Moon's letter (1 April). I could not find any photographic magazines in WHSmith, and asked the assistant where they were. He immediately showed me. They were among the magazines for – you've guessed it – men!

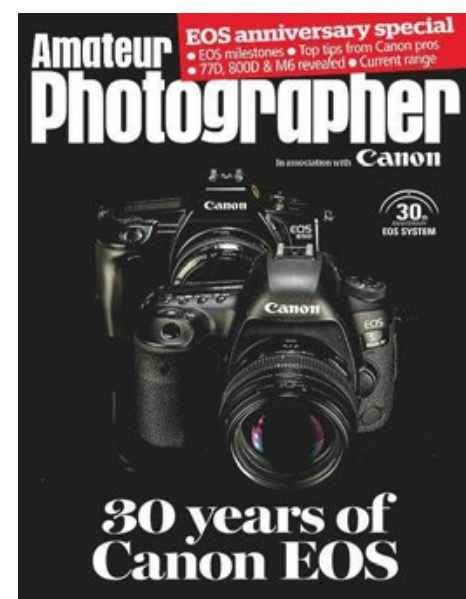
Marjorie Bramhill, Notts

Fawning over Fuji

Wow, six months on and 33 updates to the X-Pro2 firmware. Methinks you may have overdone your fawning. When Fuji licenses third-party manufacturers to make lenses, sorts out the battery life and works out Photoshop problems, AP will have to create a new star-rating system, perhaps even doubling the present five!

Nick, via email

There's no fawning to any maker in AP. Fujifilm has received good reviews recently as its cameras perform well in both our scientific lab tests, and real-world shooting – Geoff Harris, deputy editor



Our supplement celebrating Canon's EOS system, from the 25 March issue



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Technique DOG PHOTOGRAPHY



Understanding your subject can lead to beautiful, natural-looking images

KIT LIST



◀ Back button focus

Use a camera with back button focus. It will improve your hit rate and reduce the number of shots you take, saving you editing time later. It also means you are not so reliant on the frame rate of your camera and thinking more about timing, which is a good discipline.



◀ Weatherproof camera bag

Some shoots require you to walk quite a distance from your car, so it's really important to have a good camera bag that can stand up to the elements. Make sure it's comfortable to wear over long distances too.





Andy Biggar

Andy and his wife Amy are based in Cheshire. Together, they photograph dogs from all over the UK and further afield. The pair specialises in capturing the true character of dogs, and the special bond between owner and their best friend, in natural surroundings at their farm, which is dedicated to dog photography. Visit www.andybiggar.com.

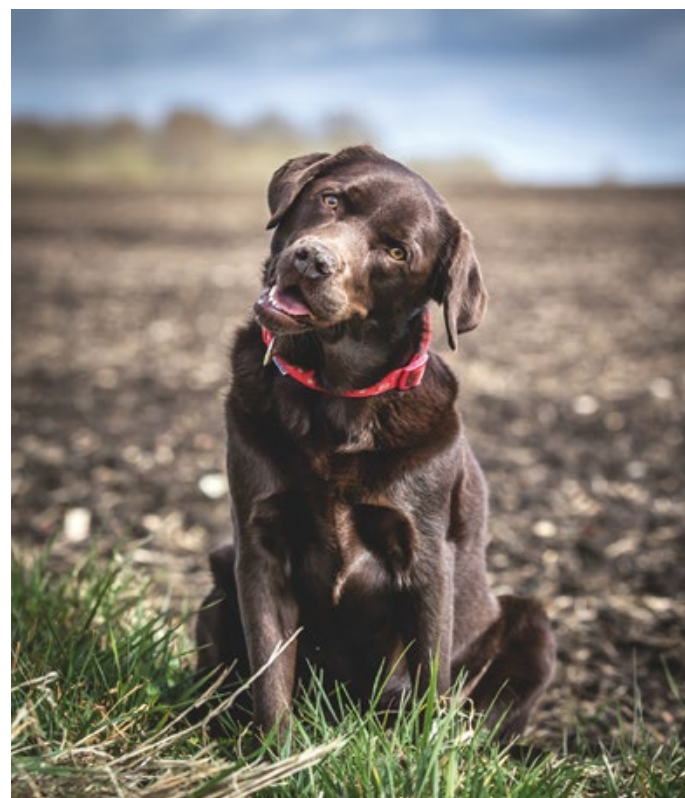
Canine candid

Capturing a dog's true character requires teamwork, accurate focusing and a good supply of squeaky toys, says **Andy Biggar**

‘You’ll never make a living out of photographing dogs.’ That’s what our fellow professionals said to us when we started out, yet here we are, many years later, with a thriving business. We travel the world, photograph amazing dogs in wonderful places, and run courses to teach other professionals and amateurs how to take better dog photographs.

Having grown up with dogs, we understand they are important family members that have a special place in our hearts. Sadly, dogs are not eternal, so the photographs we take will one day bring great comfort to their owners and hopefully create permanent happy memories. This is a huge responsibility for us as photographers.

As with any genre of photography, being able to relate to your subject is vital, and this is certainly the case with dog photography. Your understanding and knowledge of an animal instils



Using a wide aperture (in this case f/4) helps to soften an otherwise distracting background

ALL PICTURES © ANDY BIGGAR PHOTOGRAPHY

◀ 70-200mm f/2.8 lens

This is my favourite lens. It’s great for dog photography as the focal length allows you to capture both close-up portraits and super-fast action shots. The f/2.8 aperture also allows you to soften the background.



◀ Waterproof clothing

Keeping warm and dry is important. If you’re cold and wet, you run the risk of camera shake. Your concentration might lapse, too, which will in turn have an effect on the quality of your images.

Squeaky toys and treats ▼

Squeaky toys and treats are just as important as a camera. They are a great way to get a dog’s attention and that cocked-head look. Try to get the squeaky inserts themselves rather than the toys, as this will enable you to carry lots with you in your kit bag.



➤ the dog's owner with confidence, which means that they stay relaxed during the shoot. Ultimately, a relaxed owner means a relaxed dog, the result of which is natural, characterful photographs that are an accurate portrayal of their pet's personality.

Capture the dog's true character

Dog photography has changed a great deal over the past few years. Instead of action shots of dogs running or jumping agility fences, owners now tend to want stunning portraits of their dogs to hang proudly in their homes.

Every dog owner will see their dog differently, so it's important that we understand what's wanted from a picture. It's not our opinion that necessarily matters, but theirs. For example, the dog may naturally curl its lip, so we might try to get a shot in which the lip isn't curled, only to find out that the owner prefers it that way. A clear understanding of what is wanted is important, so make sure that you get a full brief from your client before you start the session.

The dog's safety during a photo shoot is the most important consideration. No picture is worth putting the dog at risk for. Not all dogs are safe to be allowed off lead – if you were to choose a location next to a busy road, and allow such a dog off lead, the consequences could be unthinkable. Choose a quiet location away from busy roads and other dog walkers, if possible, to ensure a relaxed environment.

If it's safer for the dog to remain on lead at all times, don't worry, as the lead can always be edited out later in Photoshop.

All dogs have a limited attention span when it comes to sitting still for portraits, so it's important to capture portraits at the start of the session. Once the ➤

Shooting on our farm allows us to use natural framing devices such as these wood planks



Dogs have a limited attention span when it comes to sitting for portraits, so shoot these first

ANDY'S TOP TIPS



Get down low

One of the biggest tips I give to people on my courses is to get down to dog level. This is why I spend most of my time lying down in fields. For the most powerful images, make sure your lens is at the dog's eye-level the majority of the time – it makes a huge difference.



Check the background

Avoid shooting where the background detracts from your subject. Using a wide aperture can of course help, but you should always be aware of what is going on behind an animal. A good background is everything, and should never be underestimated.

Capturing a shot of a dog mid-air is tricky but it can help to set your focus points first



Keeping everything sharp

Capturing a dog mid-air is never easy, and there's always an element of luck to it. To improve your chances of success, set your focus points first, positioning them where you think the dog's head will be when you release the shutter. Instead of using a single focus point, expand the focus area – a small group of AF points will give you a better chance of success when tracking. Don't rely on your camera picking up the focus on any of its auto AF modes, as they are not always accurate enough.

Have your camera set on tracking mode: AI Servo for Canon or Continuous focus for most other cameras, and use the highest frame rate you can. Try to keep your shutter speed high, too; at least

1/1000sec is preferable to ensure sharpness. Then get comfy, make sure that you can hold your camera steady while you are tracking the dog, and check that there are no obstacles in the way of the camera.

Remember to hold down the shutter button or back focus button to enable the AF while you're tracking, then press the shutter when the dog is in the right position. Work with the owner, and ask them to throw a toy into the water in the designated place so that the dog will follow your line of tracking and reach for it.

I got this shot (above) on the second take. Remember that this type of picture isn't easy to capture, so don't beat yourself up if it takes a few goes to get everything right.



Use natural light

I rarely use flash as I feel it can be unsettling for dogs and I prefer the look of natural light. If you do need to use flash, use it sparingly and fire some test flashes first to settle the dog. Check the dog doesn't have any health issues that will be made worse by flashing light.



Capture the bond

Dogs are our best friends and, like us, are not here forever, so try to capture the relationship between owner and dog. Make sure you use an aperture setting that will keep both dog and owner in focus, then wait, as these images usually happen spontaneously and naturally.



Make the sessions fun

Fun is the key word with dogs, so keep the session moving. You want them to see it as a game rather than a chore. This will mean you will capture their ears up, resulting in happy photos. Not only this, but the dog's attention span will be extended, making your life easier.

Technique

Be patient and you will find yourself able to capture the bond between dog and owner



➤ dogs have been running around chasing balls, they will be out of breath and panting with their tongues hanging out, which isn't as photogenic.

It is always worth asking if there are any health issues you should be aware of, as these may prevent the dog from sitting or running for a long period of time. Again, the dog's health should always be your first concern.

Always make sure you are ready to shoot, as you never know when an opportunity will present itself. Dogs are

always moving and it's heartbreaking if you have the perfect shot lined up but your camera isn't ready to go.

As a rule, aperture priority is my preferred shooting mode – it gives me enough flexibility to be creative but allows me to respond quickly to changing light conditions and different colours of dogs. If you are shooting on aperture priority, however, do check regularly that your shutter speed hasn't fallen too low – that way you will avoid blurry shots and the details will be super-sharp.

Explain to the owners that you will be working as a team during the shoot. By asking them to stand next to you for the portraits, you will ensure that the centre of focus for the dog will then be in your direction, which makes life much easier, and your images will have more impact.

The same applies for the running/action shots. Ask the clients to stand next to you and throw a ball or toy straight ahead. As the dog comes running back, you will get your shot.

If the dogs are not good at retrieving, do the opposite. Ask the owner to stand a distance away from you and throw the toy slightly to the side. This way, the owners won't be in the shot and you'll capture the dog running in the right direction.

When it comes to focusing, eyes aren't only the gateway to the soul – they are also a means of communicating emotion such as fear or love. As in human portraiture, the dog's eyes should always be as sharp as possible in both portrait and action shots. In order to achieve this sharpness, I would recommend using a single focus point on your camera so that you can accurately decide where the main focus will be. I see a lot of images where the nose is in focus but the eyes are not. This can be a quirky look, but as a rule it's the eyes that should always be sharp.

It's a good idea to get to grips with your camera controls and be able to move the AF point around quickly before you arrange a session, as dogs very rarely sit in the same position for long.

Photographing black dogs

There is a lot of mystery around photographing black dogs and many people seem to struggle with it. The key thing to remember here is that your camera generally sees the world as grey and will try to lighten the black slightly, so you need to use exposure compensation to darken the exposure and return the colour to black. I always recommend checking your histogram regularly to make sure that you have not gone too far over. One thing to be aware of is that if the dog is in shadow this will increase the shadow area which is not necessarily a good thing, so try and choose an area with as even light as possible.



For vibrant and colourful images, get the most from your camera's settings

© GETTY IMAGES/STOCKPHOTO

Shooting **spring**

Make the most of the season's fresh new growth and vibrant colours with our helpful tips

While winter presents some great photographic opportunities, it's typified by dull, grey days. Naturally, the first signs of spring are a welcome sight for most photographers, with lush green growth and flowers injecting some colour into the landscape. Here are our nine top tips for securing some great spring shots:

1 Boost colour

Take a look at your camera's Picture Style, Picture Control or Film Simulation modes and you'll find that there's a setting to boost colour. In some instances, this setting will be called 'Vivid', but many cameras also have a 'Landscape' option that enhances blue and green tones. If shooting raw files, you can bump up the colour saturation at the editing stage.

2 Use the Daylight White Balance setting

Although the Automatic White Balance setting may deliver a decent result, most cameras produce more attractive images outdoors when the Daylight White setting is selected.

3 Use the Adobe RGB colourspace

Most cameras offer two colourspace settings: sRGB and Adobe RGB. Adobe RGB includes a greater range of colours than sRGB, and the

majority of the gain is in the green range. Consequently, setting the Adobe RGB may enable you to capture more vibrant spring images, with greater tonal variation and better gradation in JPEGs. Raw files don't have a colourspace assigned to them until they are converted to another file format, so if you only shoot raw files, the colourspace isn't important. If you shoot raw and JPEG files simultaneously, or just JPEG files, stick with Adobe RGB.

5 Shoot a mass of colour

Shooting from a low angle closes the gaps between flowers that are visible from higher up, helping to accentuate the colour. Rather than walking close to the flowers, consider shooting from further back and from a low angle, using a telephoto lens so that the background blooms become a blur of colour behind a sharp foreground flower.



Early-morning shooting is worth making the effort

6 Use backlighting

A macro lens is a great choice of optic in spring, as it will let you get close to tiny flowers, catkins and buds so that they fill the frame. Spring flower petals and early leaves are very delicate, which means you can get great images when they are backlit, to bring out their colour and intricate structure.

7 Dull is good

While the low spring sun is great for providing backlighting, dull and overcast days are also good for shooting macro subjects. The soft, diffuse light enables you to capture lots of detail, without harsh highlights and shadows spoiling the image. Before you start shooting, check over the flower and make sure you have a good specimen – with no brown bits or damage. Take some time to look at the background and find an angle that will make the best of the bloom.

8 Shot wide open

Small apertures are usually the order of the day for macro and landscape photography. But don't rule out shooting with a large aperture to isolate your subject against a blurred background.

9 Shoot early in the morning

If you are able, it's really worth making the effort to get out and shoot early in the morning while the dew is still visible – it adds a little extra sparkle to images and makes flowers and buds look super-fresh.

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Open world

Once again the **Sony World Photography Awards 2017** Open Category shows the power of amateur photography. The staff of AP take their pick from the shortlist

Street Photography

Jelena Janković

Brazil



Taken at a Massive Attack concert in Croatia, this is a very simple image, but one that nine out of ten photographers may not have spotted.

In it we see a sea of people, their backs to the camera, their faces fixed on the source of the red light that bathes the entire scene and rim-lights every head.

Within this sea are two individuals facing in the opposite direction, lit not by the same red light as everyone else but the white illumination emanating from their phone, as they take a selfie. With an excellent composition and exposure, it's an illustration of modern selfie culture that can't be bettered, and also works as a metaphor for individualism, and going against the tide.

Selected by Nigel Atherton, Editor

Exposure unknown



Wildlife overall winner
Alessandra Meniconzi
Switzerland

As a photographer of indigenous people and traditional cultures, Alessandra Meniconzi is extremely well travelled. During the summer of 2016 she found herself in Walvis Bay on the Namibian coast, and was extremely excited to encounter large numbers of flamingos feeding in the shallow water. She watched these graceful birds from early morning to the end of the day, and used up all the space on her memory cards capturing their beauty.

The image we see here is an exercise in minimalism: the birds create a thin line of pink, which Alessandra has positioned perfectly in the bottom third of the frame. The water lapping at their feet is reduced to a painterly wash by a 1.3sec shutter speed, but when you look closer you can still make out all the details of individual animals due to the f/25 aperture. We rarely see so much white used in an image, and it highlights the importance of negative space in composition. Alessandra has removed anything from the frame that does not tell the story, creating a calm, restful image that I would happily hang on my wall.

Selected by Tracy Calder, Technique Editor

Canon EOS 5D Mark III, 70-200mm, 1.3secs at f/25, ISO 100



© ALESSANDRA MENICONZI

Wildlife
Jan Ryser
Switzerland

➤ This is a very timely image to talk about, as the rhino is in mortal danger – thanks to the insanely destructive and selfish demand for its horns, used in various dodgy types of ‘traditional medicine’ (see our interview with Keith Wilson in next week’s issue for more on this heartbreaking subject). I love the simplicity and poignancy of this image, which belies the technical skill needed to execute it properly. Rhinos are photographed a lot, but this image is fresh and engaging – the background is ominously evocative of bones, too. It really is a stunning example of the wildlife genre.

Selected by Geoff Harris, Deputy Editor

Canon EOS 5D Mark III, 100-400mm, 1/160sec at f/5.6, ISO 3200



© JAN RYSER



© PLACIDO FARANDA

Travel

Placido Faranda

Italy

⬆ Around 20 years ago, overhead aerial shots like this wouldn't have been possible without erecting a gigantic scaffolding tower or hanging fearlessly out of a helicopter. Today, aerial photography and the kind of overhead view that's depicted in this image has become a lot more accessible to stills photographers through the use of drones, which can be taken up vertically to great heights to capture the world from a unique perspective. Over the past year or so I have taken a great liking to this type of

imagery, but this has to be one of my absolute favourite examples. The figure in the red swimsuit draws your eye to a specific point and provides a great sense of scale in the rugged landscape. Place your finger over the figure and I think you'll agree that without the lady in red the shot wouldn't have the same impact. It's an image that absolutely inspires me to look into purchasing my own drone, learn how to fly it and attempt my own series of overhead aerial landscapes in the near future.

**Selected by Mike Topham,
Deputy Technical Editor**

DJI Phantom drone, 3.61mm, 1/50sec
at f/2.8, ISO 135

Street Photography

Caio Vita

Brazil

➤ This particular image by Brazilian photographer Caio Vita is a wonderful example of street photography. With such a saturated genre it can be easy to become blasé about the endless stream of images that appear across social media and numerous photography publications. However, here Caio has found something fairly unique. Most impressively, he didn't even have to leave the comfort of his own home. This car was actually parked by the side of the road underneath Caio's window balcony. He had observed the

‘Today, aerial photography has become a lot more accessible to stills photographers through the use of drones’



© HENDRA PERMANA

Street Photography Hendra Permana Indonesia

Street photography is a genre that has become synonymous with grainy black & white. That's why photographers such as Nick Turpin and Alex Webb stand out from the crowd. They eschew monochrome for bright popping colours. That's also why this image, taken beneath a flyover in Bandung, Indonesia, is especially notable in the street-photography category of this year's Sony WPA. I don't know if this woman was a model or simply a passer-by, but she's a perfect complement to the location. Hendra has really thought about the colours, almost to the point that they become a character in their own right.

Selected by Sarah Foster, Art Editor

Canon EOS 5D Mark III, 100-400mm, 1/160sec at f/5.6, ISO 3200

gentleman waiting for some time. When his companion finally arrived they locked into a passionate kiss. You could argue that there is an intrusive nature to this shot but I think that misses the point. It's not exploitative or mocking, as some street photography can tend to be. What we find is an image that embraces the love between this couple who are in their autumn years. It is, as Caio himself says of the image, a shot that hinges on the witnessing of a love that never gets old. The framing of the couple as the convertible roof slides out of view is especially great.

**Selected by Oliver Atwell,
Senior Features Writer**

Fujifilm X-T10, 28mm, 1/60sec
at f/1.0, ISO 500



© CAIO VITA

Wildlife category**Andreas Hemb**

Sweden

➤ There's nothing more satisfying than when a fantastic image comes together through a combination of local expert knowledge, plenty of patience and a little technical know-how. Andreas sat patiently in a hide to wait for the perfect moment to capture. By taking two separate exposures, one for the starry night sky and another flash-lit to capture the grandeur of the buffalo, this has resulted in a stunning image full of texture, tone and contrast. The flash has illuminated their characteristic horns and robust physique, while at the same time revealing lots of delicate details in their faces, heads and dark-

brown coats. The position of the hide is perfect as Andreas is positioned low enough to sit at the animals' eye-level, adding a level of intimacy, making you feel part of the scene. The timing is also absolutely perfect – all six buffalo in the foreground are lined up and drinking at the same time. I wonder how many attempts it took Andreas to capture both exposures for the perfect combined exposure. I particularly like the addition of their reflection in the water; it really balances the composition well and adds impact to the overall scene giving us this stunning result that has genuine impact.

**Selected by Hollie Latham Hucker,
News Editor**

Canon EOS-1D X, 24-70mm, 24mm, 30secs
at f/2.8, ISO 2500



© ZANI ARKADINA

© ANDREAS HEMB

**Still Life****Zani Arkadina**

Ukraine

◀ This image falls within a long tradition of still lifes, with its sense of colour, detail and light against a dark background reminiscent of the hyper-realistic work of great painters such as Jan van Huysum. Photographers have always been inspired by other art forms, of course, but rather than simply imitating a formal arrangement of flowers in a vase, Zani has employed the technique of 'scanography', carefully arranging petals, leaves and blooms onto a flatbed scanner. According to the photographer, 'The array of the objects balances between "as fallen naturally" and a certain order set by a sorting mind.' I really think this sums up the artfulness of the technique perfectly, with the expert use of colours and shapes resulting in a truly elegant and beautiful composition.

**Selected by Andy Westlake,
Technical Editor**

Epson Perfection 1660 scanner



Still Life winner Sergey Dibtsev

Russia

➤ Still life is one of those genres whose boundaries are malleable and vastly open to interpretation. Just compare the image on the left with this one. Sergey makes an interesting point with this image. 'It isn't necessary to have money to travel by sea,' he says, 'Just use your imagination. Fabric and paper are all you need.' And how right he is. There's something almost childlike about this image. It's the paper boat that does that. Growing up, so many of our bedrooms were little crafting workshops full of toys, paper and crayons. Our imagination was boundless. Imagine if you could capture that incredulous approach to the world through photography. Well, you can, and Sergey shows you how. The black & white conversion helps to hide the joins and create a truly atmospheric and dreamy shot to enjoy.

**Selected by Rob Farmer,
Senior Designer**
Exposure unknown



© SERGEY DIBTSEV



© TAVEPONG PRATOOMWONG

Street Photography Tavepong Pratoomwong Thailand

⬆ This photograph tells a story, which interests me even before I see the natural lighting hitting the lady's face, the composition of her along with the buildings, signs and roads outside and the mix of reds, blues, whites and greys. The design of the photograph, using reflection to tell a story through layers, not only shows the lady in the photograph but also the outside world. Attention is drawn to the lady. She is inside as opposed to outside and she has her headphones on, blocking her from the outside world. This photograph represents the fact that street photography does not shy away from the fact the photographer is there. It shows a reality that they are just as much part of the image as anything else. The photographer has caused the lady's expression.

Selected by Dan Laughton, Video Production
Sony Cyber-shot DSC-RX100, 12.48mm, 1/1000sec at f/2.8, ISO 800

Travel Fanjing Lu China

⬆ Over the years we've seen many shots like this; images taken overhead that show workers toiling in fields defined by their graphic formations. However, this has to rank as one of the best. As we glide overhead, we witness the process of a tea farmer as they go about their day cultivating the leaves that have become a staple of every morning. Just look at the incredible interplay of shapes and tones. The contrast of shades of green as we move from left to right is truly beautiful, as is that little pop of blue present in the worker's outfit. However, the key element for me is that jagged line of black that runs from middle to left, and also breaks the composition down the horizontal centre. It's that key element that really holds the entirety of the image together.

Selected by Jacky Porter, Production Editor
Nikon D3S, 24-70mm, 1/250sec at f/13, ISO 200

© RALPH GRAF



© FANJING LU



Travel winner
Ralph Gräf
 Germany

There's nothing instantly recognisable about the location of Roy's Cafe, gas station and motel in Amboy, California, but our familiarity with gas stations and cafes from numerous American movies throughout the years means that we almost feel like we've seen this place before. Shooting at such a wide angle makes it feel like we're looking at a film set where at any moment the characters are going to walk into view and play out a narrative that we're free to conjure in our minds. That idea plays into the notion of travel. The act of travelling is to create our own little movies, with us as the central protagonist. Travel is an adventure and, ultimately, a story.

Selected by Andrew Sydenham, Studio Manager
 Exposure unknown

Nature winner
Hiroshi Tanita
 Japan

➤ When I first saw this beautiful landscape I knew nothing about it but immediately thought that it had a very oriental aesthetic. So I wasn't surprised to learn that it was taken by Japanese photographer, Hiroshi Tanita. The image, like its accompanying caption, is an exercise in minimalism. Graphically it comprises nothing more than a row of vertical lines suspended above a single, wavy horizontal line. There are only three colours: black, white and blue. Presumably the photograph was taken at night, and the surrounding darkness has helped eliminate any extraneous detail. As a result, the composition is almost as bare as the trees that form the main subject and this, when combined with the cool tone, creates a lovely sense of calm.

Selected by Rosie Barratt, Picture Researcher
 Sony Alpha 7R II, 24-70mm, 15secs at f/9, ISO 100

© HIROSHI TANITA



The overall winner of the Open category will be announced on 20 April. You will be able to view all the images from the Open and Professional categories at Somerset House in London from 21 April until 7 May. www.worldphoto.org/sony-world-photography-awards

Fringe culture

Belgian photographer **Kevin Faingnaert** won the 2017 Zeiss Photography Award at this year's Sony World Photography Awards. He talks to **Oliver Atwell** about shooting rural life on the Faroe Islands

The Zeiss Photography Award is an international photography contest that was launched in collaboration with the World Photography Organisation in 2016. This year the theme was 'Seeing Beyond' and was won by Kevin Faingnaert, who produced a poetic and beautiful document depicting life on the remote and sparsely populated villages on the Faroe Islands. He tells us about the process behind his project.

Looking back through your photography projects, is it fair to say that your work is defined by your exploration of subcultures and communities?

Yes, I'd say that's true. In my personal work, I'm mainly drawn to subcultures and communities who are removed from the mainstream. It's a childish curiosity to look behind dark corners and closed doors.

I'm particularly interested in the elements that bind these subcultures. In Belgium, I focused on professional wrestlers and banger racers. It's not really the sport that interests me, but the wrestlers and racers themselves. So with this project, I wasn't so interested in the Faroe Islands themselves, but the people who live in those remote, isolated places.

I look for tales I haven't heard before and these subcultures are a huge source for unheard stories. It's like stepping into another world. Every time I went backstage at a wrestling event, it was as if I was walking into a second life. And when I think back to my month on the Faroe Islands, I feel like it was a dream. I start to get addicted to stepping out of my comfort zone and live those second lives for a

couple of weeks or months for a photography project.

Can you tell me a bit about your project 'Føroyar'? Why did you select this place to document?

I'd wanted to go to the Faroe Islands for a number of years, before I even thought about a photography project. The Faroe Islands are an archipelago of 18 islands, separated by narrow sounds or fjords, in the middle of the North Atlantic, halfway between Scotland and Iceland. I spent a month on the islands last February, but when I arrived armed with a Canon EOS 5D Mark III and a couple of prime lenses, I didn't have a clue what I was going to focus on.

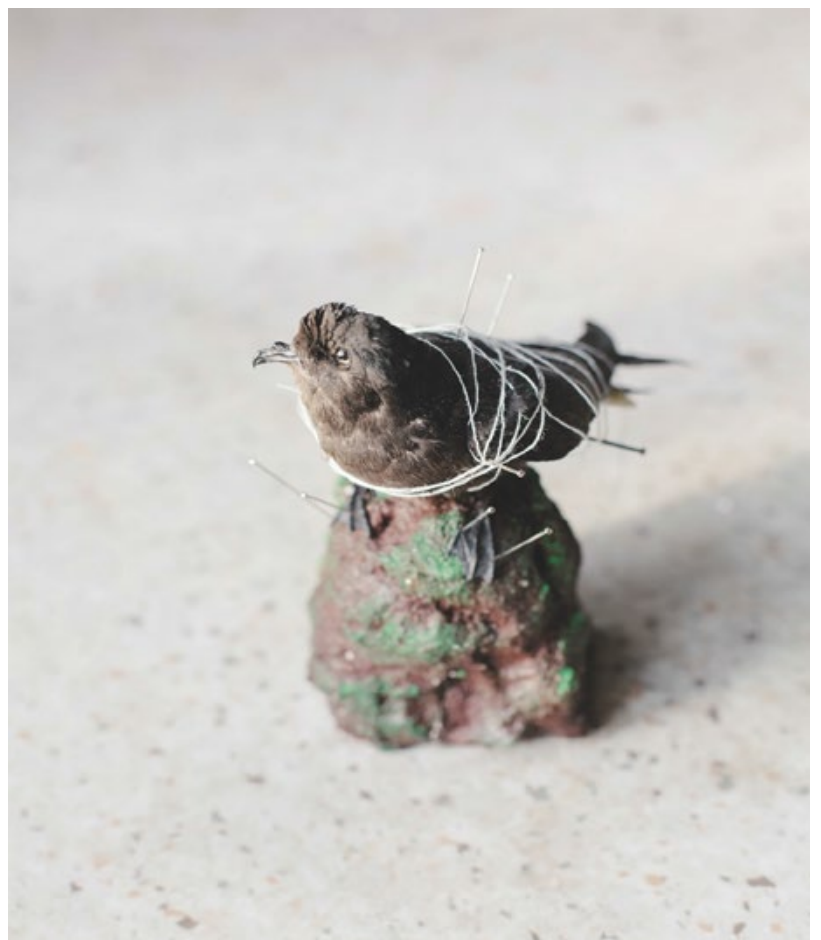
The idea behind this series only came to me after I'd spent a couple of weeks on the islands, by which time I'd learned about the many remote and sparsely populated villages. The populations of the villages on the smallest and toughest islands have seen a sharp decline over time. In many of them, a lot of houses stand empty. The Faroese are constantly moving away from the smallest villages, to settle in the bigger ones. Young Faroese people move abroad – mainly to Denmark, to travel or to pursue a higher education – but most don't return to their home towns afterwards. Eventually, my goal became to document these remote villages before they are completely abandoned.

How did you approach the people of the Faroe Islands and earn their trust?

There are a variety of things I did to get closer to local people. I spent a lot of nights on local people's couches. I found them online through Couchsurfing, a platform for members to 'surf' on couches by



A painting of the Faroe Islands sits above a sofa inside Sigurd Nordendal's house in Bøur, a village in the west of the islands



A taxidermied storm petrel by local wildlife expert Jens-Kjeld Jensen. He lives on Nólsoy, a village and small island

The grass-covered roofs of Bøur on Vágar island with a view of Tindhólmur and Gáshólmur in the distance



‘My goal became to document these remote villages before they are completely abandoned’

staying as a guest at a host’s home. This wasn’t in the remote villages, though, but in the main ones where around 1,000 people live. I used these as a base to visit the smaller locations.

On the islands, everybody knows everybody, so there was always a connection between where I was staying and the more remote villages I wanted to visit. Either the people are related, they are friends of friends, or they know each other’s names through stories. In a way, my project felt like going from place to place with a chain letter. When I spent a couple of hours with someone, I always asked if he or she could direct me to the next person. It opens a lot of doors when you can drop some names. Faroese people love to talk about each other – in a good way.

When I didn’t have a connection in a village, I just walked around for a couple of hours. Some villages only have one road, so it didn’t take long for someone to notice me. It was sometimes very cold and windy

on the islands. Faroese people are quite shy and introvert, but they are also very friendly and hospitable. When somebody saw me freezing outside, it didn’t take long before they invited me to warm up inside. I would start talking with them, and before I knew it I’d be eating dinner with the whole family. As some villages only have around 10 inhabitants, it was quite easy to get to know almost the entire village in one day.

When working on a project such as this, I always try to embed in the community. I went to church with local people, although I’m not religious. I helped shovel snow on driveways, I went fishing with local fishermen, I made pictures for a newlywed couple. I didn’t rent a car, but hitchhiked wherever I could. It’s a good way to get to know people. When it came to communicating, I found that everybody on the islands spoke English very well. Even the old people can speak basic English.

What are you ultimately hoping to achieve with a project such as ‘Føroyar’? Honestly, I never wanted to make any big statement with this series. One of the cool things about photography is its ability to create

Joan Hendrick, author of the first Faroese dictionary, overlooking the Atlantic from his house in Kirkjabøur



atmospheres that viewers can step into and explore. I wanted to capture the remoteness of these depopulated villages, the far-northern landscape and a sense of the people who live there. I want to give the viewer a glimpse into Faroese village life.

You work blends documentary, landscape and portraiture. Why take this approach?

To capture a bit of everything of a place. One image of a person can tell the viewer something about that person. Combine it with an image of his or her surroundings, however, and the story becomes more detailed.

Kevin Faingnaert is a documentary and portrait photographer who lives in Ghent, Belgium. As winner of the 2017 Zeiss Photography Award, he takes home €12,000-worth of ZEISS lenses and €3,000. Visit www.kevinfaingnaert.com.

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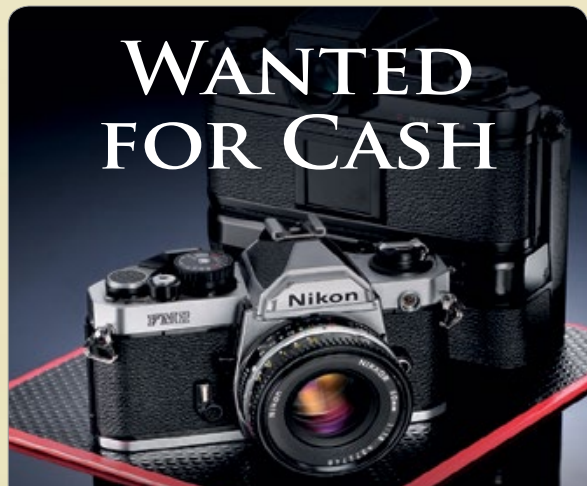


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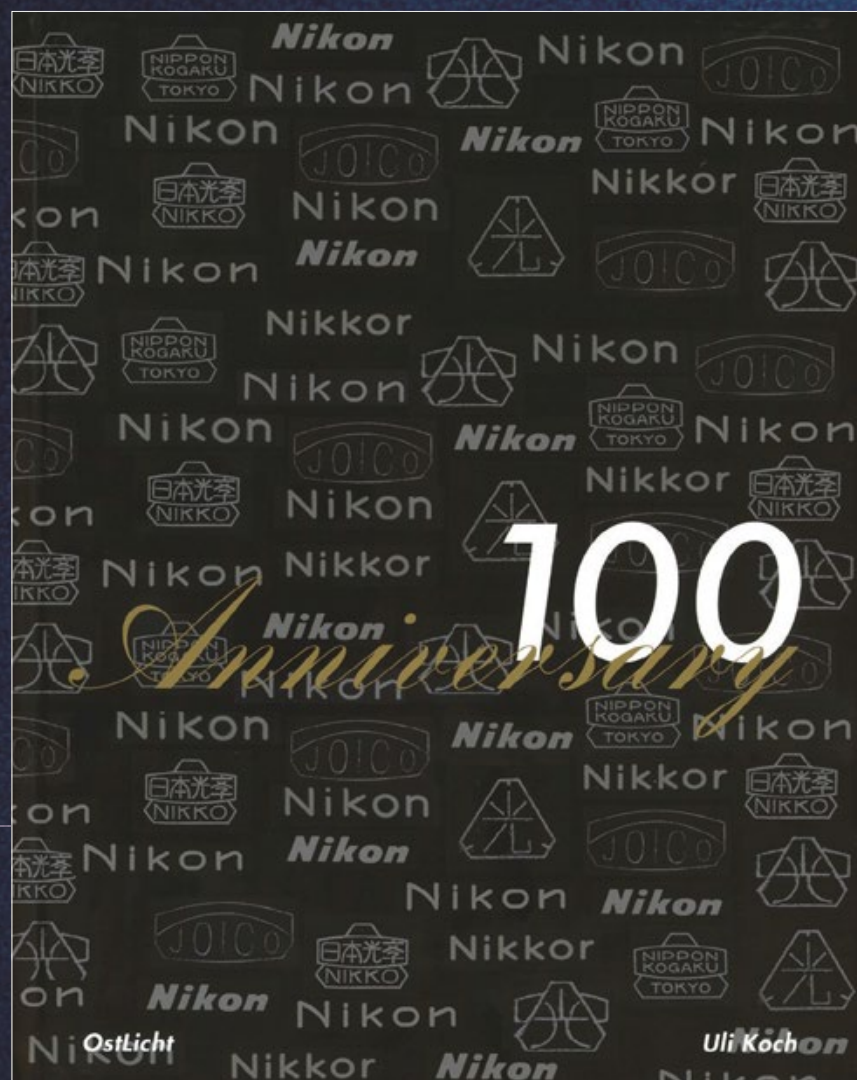
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NIKON – 100 ANNIVERSARY

by Uli Koch



In celebration of the 100th Anniversary of the Nikon Corporation in 2017, author Uli Koch, one of the world's most prominent Nikon collectors, has completed the mammoth task of writing the book **Nikon – 100th Anniversary**. This fully comprehensive volume covers the history of Nikon equipment over a period of 100 years.

As well as detailing Nikon cameras, lenses and matching accessories, this book highlights binoculars, microscopes, industrial lenses and other technical instruments spanning the period between 1917 and 2016.

This large, hardcover, fully illustrated book has 416 pages and measures 12"x 8.4" (30 x 21cm). It features approximately 1,800 images of different Nikon items of equipment all printed in colour.

The text is in English. Author Uli Koch travelled all over the world to meet collectors in order to archive and create this significant history of one of the world's most-loved camera brands. The book contains a number of exceptionally rare items that, apart from a handful of Nikon collectors, have never been seen before.

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Customisation secrets **Panasonic**

Panasonic has gone to great lengths to make its Lumix models customisable, says **Matt Golowczynski**. You can now improve AF selection, zooming, and so much more

From its compact cameras to mirrorless systems, Panasonic has gone to considerable lengths to make its Lumix models as customisable as possible. At a basic level, its approach has been to pack its bodies with a number of user-adjustable Function controls and extend these further into touchscreen-based virtual ones, with additional control provided over the options and controls with its Q menu system. Dig a little deeper, however, and you will find a range

of control over many aspects of operation, with a particular focus on video recording.

For the benefit of those who may be new to the system, we've pulled out some of the more useful options currently available. These are based on the menus found inside the Panasonic Lumix FZ2000, although many will apply to cameras elsewhere in the Lumix stable.



Matt Golowczynski

Matt Golowczynski is a London-based journalist and photographer. He has contributed to countless magazines over the past 10 years and graduated from the University of Westminster with a BSc in Photography and Digital Imaging. Visit www.mattgolowczynski.com.

EYE SENSOR SENSITIVITY

EYE sensors, which monitor the proximity of the user's face to work out when to alternate between the viewfinder and rear display, have been incorporated into many Lumix cameras, and anyone in the habit of using both displays will attest their convenience. Some find, however, that their sensitivity leads to the rear display being deactivated too easily, when simply trying to operate the camera.

One way to make this less of a headache is to go to the Eye Sensor option in the Custom menu. Here, you can switch the sensitivity from the default High option to Low. This adjustment will no doubt be best appreciated by those whose models sport free-angle touchscreens, as these are likely to be used at ground level, where you will naturally be moving your hands around this sensor as you operate the camera and/or touchscreen.



When you're using the camera at ground level, it's a good idea to switch the Eye Sensor sensitivity to Low



Using one horizontal and one vertical line as a guide, you can line up horizons or details at the edge of the frame



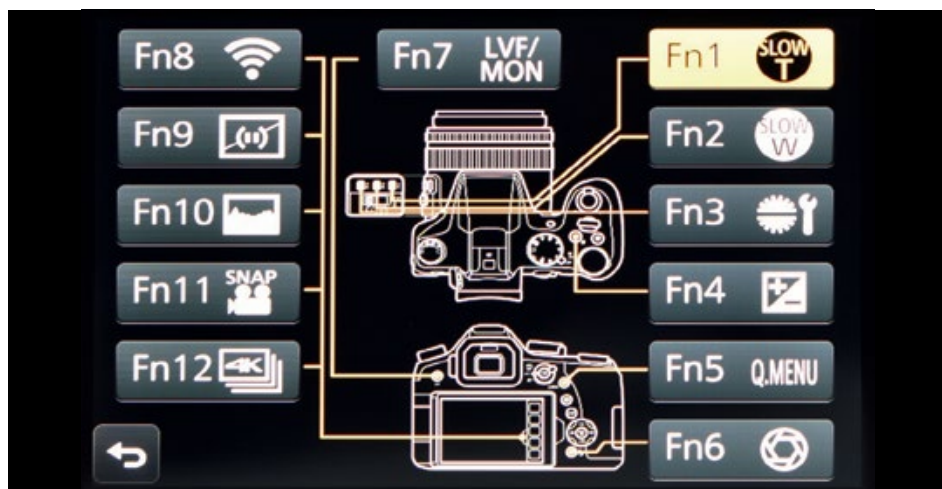
ADJUSTABLE GUIDE LINES

AT FIRST glance, Lumix models appear to offer the same assortment of tools to help you keep everything level, and horizons straight, as other cameras, such as the automatic levelling gauge and guide line displays. These guide line displays are provided in the standard grid and grid-plus-cross configurations, although a lesser-known third option works in a different way.

Using this third option, you are only provided with one horizontal and one vertical line, but you can use the touchscreen to drag these wherever you like across each axis. This is particularly useful for tripod-based shooting, where you might want to get the camera lined up against a horizon or another detail that may be quite close to the edge of the frame. This feature is very handy for photographing landscapes or modern architecture.



BASIC CUSTOMISATIONS



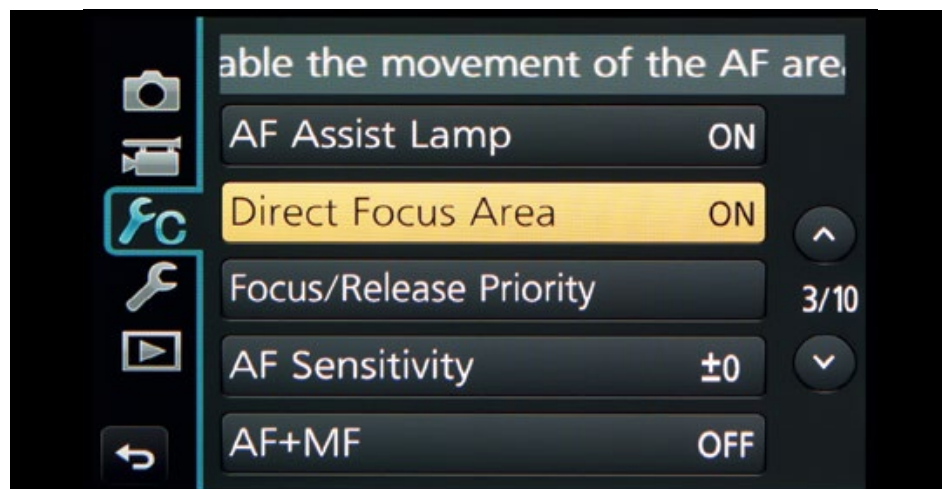
PANASONIC is generous with its customisable Fn buttons, going so far as to include virtual buttons that can be accessed through the touchscreen.

The latter are useful when recording videos, where the sound of operating the physical controls may be picked up on the recording. As such, anyone recording video regularly may wish to assign options that would be typically called upon during video recording to the virtual rather than physical buttons. These include the slow Zoom functions

and Zebra pattern, in addition to 4K Live Cropping and 4K Photo options.

It's also possible to add, remove and reorganise options within the Q menu, and to reverse the operation of the command dial so that you can have shutter speeds and aperture running in the opposite direction to the default. The function of the AF/AE Lock can also be altered so that it locks either focus or exposure, or works like an AF-On control for back-button focus. These tweaks are made via the Custom menu.

DIRECT FOCUS AREA



MOST Panasonic models do not offer the same kind of joystick-type control on their rear plate as other cameras, which is a shame as this control is a useful way of speeding up AF-point selection. Instead, users are required to press multiple buttons, or use the touchscreen or Touch Pad AF feature.

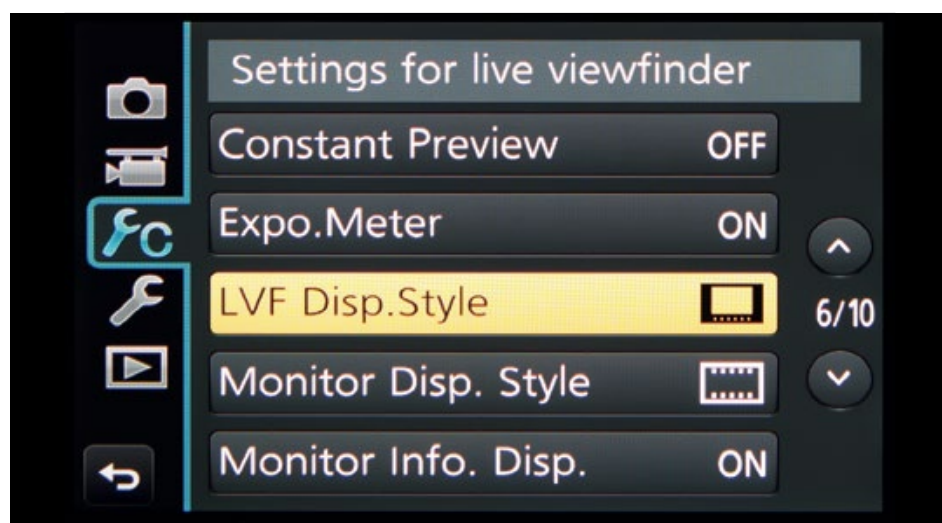
There is another option, however, that makes AF-point selection easier when using the viewfinder. Labelled Direct Focus Area, and located in the Custom menu, this option transforms the menu

pad's directional controls into instant AF-point-adjustment buttons.

This does mean that the controls these buttons access as standard need to be reached via some other means, although between the customisable Q menu and Fn buttons around the body, it's not hard to find space for these.

This option will suit anyone who tends to compose their images in a more unorthodox manner, such as with the main subject towards the peripheries of the frame.

LVF DISPLAY STYLE



ONE common issue with viewfinders is that the visibility of any information positioned over the main frame depends partly on what's behind it. Information here can also obscure details in the scene, which can make it more awkward to compose precisely. While most cameras provide you with the option to disable some or all of this information, this clearly isn't ideal if you need to refer to some of this information while shooting.

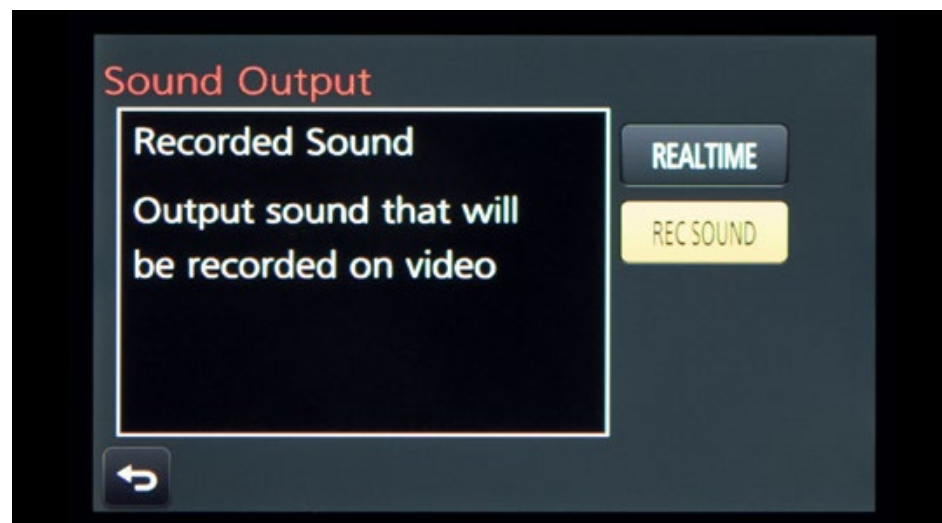
Lumix models have an easy solution to this, and that is the LVF Display Style option, found in the Custom menu. This places all shooting information outside

of the frame on a black border, which removes this as an obstruction while providing maximum contrast to make it as clear to read as possible.

The drawback to this is that, in order to accommodate this border, the imaging area you see through the viewfinder will be slightly smaller, but the high magnification of many recent models means that this isn't too great a sacrifice.

If you find this to be an issue when using the rear display, you'll no doubt be pleased to learn that the option below this in the same menu applies this same effect to the display.

BETTER AUDIO MONITORING



VIDEO recording has been a strong focus on recent Panasonic models; indeed, many have switched to the Lumix system for this reason. Many of Panasonic's current models offer 4K video recording, and this is supported by a raft of tweaks to make life easier.

Anyone taking video seriously will monitor audio through headphones while recording, but what may not be obvious is that there is a more accurate way to monitor what's being recorded than the default set-up provides.

This option, which is found in the Motion Picture menu and marked Sound Output, has two options: Real Time and

Rec Sound. Real Time, which is the default option, allows you to listen to audio as it's being recorded, but this comes directly from the microphone(s). As a result, it's not entirely representative of what will appear in the final recording.

The Rec Sound option beneath this allows you to hear what the camera will actually record rather than simply what the microphone is recording, with the caveat that this is subject to a slight delay. While obviously less convenient, in most situations this is an acceptable trade-off when you need to monitor sound with precision.

ZOOM LEVER

IF YOU tend to use a Lumix superzoom camera for general day-to-day shooting, you may find it difficult to reach specific focal lengths without overshooting them with the zoom controls. Fortunately, the Zoom Lever function can be customised so that, upon being nudged, it travels to and stops at the next common focal length.

So, one quick nudge may zoom it from 24mm to 28mm, another to 35mm, yet another to 50mm and so on. Holding it in either direction, meanwhile, will operate the zoom as normal.

This will appeal to those who have come from using a previous camera with a selection of prime lenses and want to call upon specific focal lengths with ease, perhaps for street photography or portraiture.

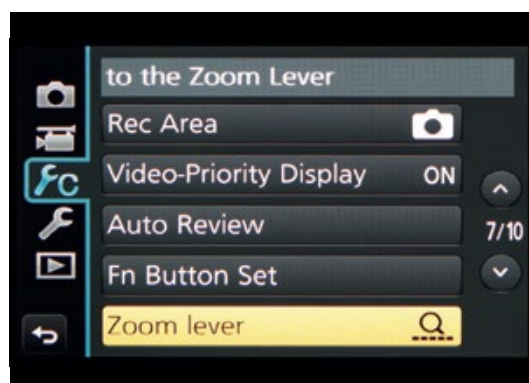


If you shoot street photography or portraiture you might find the Zoom Lever function useful



Next time - Pentax

In the final instalment of our camera customisation series (20 May), Matt Golowczynski will look at how to adjust current models of the Pentax range to suit your style of shooting, covering bracketing, zooming in to an image, shutter mode selection, and activating a feature for more than one image, using the Pentax KP as his guide.



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Best album cover photos of all time

Love music? Why not vote on the best album cover photos in our unique poll...

To mark Record Store Day on 22 April, we're giving you the chance to vote on the greatest album cover photography of all time. Photography and album cover design enjoy a very close relationship, and you're bound to have some fantastic images gracing your music collection. What's more, some of the greatest photographers of all time have shot album covers. Notable examples include Richard Avedon (*Bookends* by Simon and Garfunkel), Robert Frank (*Exile on Main St* by The

Rolling Stones), Annie Leibovitz (*Born in the USA* by Bruce Springsteen) and even Weegee (*Listen Without Prejudice* by George Michael). To celebrate this hugely influential use of photography, we're running a poll on the best album cover photography of all time, giving you to chance to choose your favourites.

The voting

The poll covers many genres, so we've gathered together an eminent panel of pundits, all with solid photographic and

music business pedigrees, to come up with a shortlist of their favourite album covers. Readers will then get the chance to vote on the overall winners from this shortlist via our website and Facebook page. You can also submit your own favourites, and the one that appears the most will win the People's Choice award. Look out for more details in the next couple of months, but in the meantime, feel free to share your suggestions on our Facebook page at www.facebook.com/amateur.photographer.magazine.



MEET THE PANEL



Paul Rees

Paul served as editor-in-chief of the music magazines *Q* and *Kerrang!* for 13 years and has interviewed everybody from Sir Paul McCartney to Madonna, and Bruce Springsteen to Adele. He is also the author of three books.



Scarlet Page

Scarlet has worked with the likes of Foo Fighters and Red Hot Chili Peppers, and shot the cover for Stereophonics' *Performance and Cocktails*. Scarlet became interested in photography via her dad, Jimmy, and served an apprenticeship with Ross Halfin.



Gered Mankowitz

Gered's images defined the 1960s rock revolution, and include the iconic image of Hendrix smoking, plus many of The Rolling Stones – he shot the cover image for their fifth album, *Between the Buttons*.



Dean Chalkley

Dean is regarded as one of the finest and most creative music photographers working from the 1990s onwards. He has a strong interest in youth and music subcultures and has made films about mods and contemporary fans of Northern soul.



Neil Storey

Neil Storey's career within music spans four decades and included a stint as head of press at Island Records during the hugely influential Bob Marley era. He has also been the manager of Nigel Kennedy and Nitin Sawhney.



Gray Levett

Before founding the world-famous Grays of Westminster camera store in central London, Gray had a strong background in the music business, working with Kate Bush, Art Garfunkel, The Incredible String Band and other big names.



Garry Coward-Williams

As a working advertising photographer before going into journalism, former AP editor Garry produced cover images for punk band The Vibrators as well as providing images for Vivian Stanshall of The Bonzo Dog Doodah Band.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



2



3



Joshua Paul Akers, London

Joshua is someone who travels a great deal and a camera is never out of reach. His favourite subjects are the people he encounters on his way. He particularly loves photographing people with charismatic, interesting faces, and this often ends up being older people. Instagram & Twitter: @joshuapaulakers

Ollantaytambo, Peru

1 This image was taken in Peru and shows the incredibly colourful traditional dress of the locals. The subject is dressed head to toe in vibrant tones as she spins cotton. Nikon D810, 85mm, 1/1600sec at f/3.2, ISO 400



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Arequipa

2 This elderly lady was sitting in the main square in Arequipa, and Josh was drawn to her face and how her eyelids drooped over her eyes.

Nikon D810, 85mm, 1/160sec at f/3.5,

Lake Titicaca

3 This gentleman has some great features under natural light. It also features an ideal background that divides the frame into two

Nikon D810, 85mm, 1/8000sec at f/1.8, ISO 400



Bangkok

4 Here Joshua has gone for a different approach in that he has removed the colour and applied a slight tint to the image. This gives it a truly timeless quality
Nikon D750, 85mm, 1/320sec at f/4.5, ISO 800

San Gil

5 Markets are one of Joshua's favourite places to visit and photograph. They are a hotbed of characters that are almost crying out to be photographed
Nikon D610, 85mm, 1/100sec at f/5, ISO 5000



Accessories

Useful gadgets to enhance your photography, from phones to filters...

MyMyk SmartMyk

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Andy Westlake tests a low-profile microphone for DSLR video



At a glance

- Directional video microphone
- Powered by CR2032 battery
- 3.5mm stereo connector

IF YOU'RE a photographer interested in recording video, buying an external microphone can seem like an extravagance. Most cameras have perfectly serviceable stereo microphones built-in, and external units are usually large and inconvenient. But in reality, investing in a microphone can significantly improve the sound quality of your videos.

Australian company MyMyk aims to address the main irritations of conventional video microphones with its SmartMyk design. It's unusually slim and lightweight (just 60g), due to several neat design features. A shock mount is housed within the unit's weather-resistant polycarbonate body, eliminating the need for a bulky external mount. A CR2032 button cell provides power, and is rated for 200 hours' use (however the unit won't work using plug-in power from the camera). The electret condenser microphone is designed to be highly directional, rejecting noise from behind the camera or from either side. It feeds a dual mono signal to your camera via a gold-plated 3.5mm stereo right-angle jack, and the gain can be adjusted in three steps using a switch marked -15, 0 and +15 dB.

Verdict

The MyMyk SmartMyk provides a richer sound quality than the built-in mics on most cameras and effectively concentrates its attention on what's in front of the lens. The only criticism is that you'll probably need to pay another £59 for the optional windshield if you shoot outdoors, as the foam one supplied isn't quite enough. The SmartMyk is much more compact than conventional shotgun microphones, and still delivers excellent sound quality.



Coiled lead

A generously long coiled lead plugs into the camera's 3.5mm microphone socket

Foam windshield

The slim foam muffler provides some protection against wind noise; an optional furry windshield is also available

IPHONE COMPATIBILITY

Using the optional connector cable that converts to a 4-conductor jack, the SmartMyk can also be connected to a smartphone. Then using the MyMyk Camera Audio app for iOS (£1.99) you can record audio for future editing, with lots of useful features including timecode display and folder organisation.

Metal camera mount

The microphone fits onto your camera via a sturdy metal shoe, but has no tripod screw socket

Shock mount

The microphone is held in a red TPE rubber mount to minimise the impact of handling noise and vibrations

Manfrotto Xume magnetic filter adapters

● £9.95-£42.90 ● www.manfrotto.co.uk



Amateur
Photographer
Testbench
GOLD
★★★★★

The Xume system attaches filters to lenses magnetically

SOMETIMES an idea comes along that's so elegant you wonder why nobody thought of it before. But of all such bright ideas, Manfrotto's Xume magnetic quick release system for circular lens filters has to go right to the top of the list.

The concept is strikingly simple. It's a two-part adapter system, comprising a magnetised ring that screws onto the front of the lens, and a steel adapter that screws onto the back of the filter. This then allows the filter to be attached and detached instantly by the force of magnetism. If you've ever spent a freezing winter morning fumbling around trying to screw a circular polariser or neutral density filter into your lens, the attraction shouldn't be hard to grasp.

What's more, it really works. Both lens and filter adapters are nicely made, and the magnets are sufficiently strong to ensure they fix together firmly, while making sure the filter is still easy to remove when required. It's extremely well thought out.

Xume adapters can be bought either individually or as kits, in eight sizes ranging from 49mm to 82mm. Filter adapters cost around £10-£13 depending on size, while lens adapters range from £25 to £30, and buying them together as a pair brings a small saving. There's also a magnetic lens cap for £14, but currently only in 77mm.

So what's the catch? I suspect seasoned filter users will have guessed already; the twin adapters add about 6mm to the overall depth of the set-up, similar to a conventional UV filter. This brings a risk of vignetting with any lens that usually requires a slimline filter, most obviously wideangles. So it's wise to test this with your lenses first before buying. Even then, the Xume system is so convenient that this might be a price worth paying. **Andy Westlake**



Lens and filter adapters can be bought separately or in pairs



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At a glance

£1,099 body only

- 24.3-million-pixel APS-C sensor
- PRIME IV imaging engine
- Pentax K mount
- ISO 100-819,200
- 7fps continuous shooting
- 3.5mm headphone socket

Pentax KP

The **Pentax KP** is loaded with features, but does it do enough to stand out from the big guns in the enthusiast DSLR market? **Michael Topham** put it through its paces

For and against

-
- Effective in-body stabilisation that works with all lenses
 - Extremely robust body with weather sealing
 - Interchangeable grips let you tailor it to your needs
 - Impressive dynamic range
 - Slow and clunky live view performance
 - In-camera JPEG processing heavily suppresses detail
 - No top-plate LCD or dual card slots
 - Spongy shutter button

Data file

Sensor	24.3-million-pixel APS-C CMOS
Output size	6016x4000 pixels
Focal length mag	1.5x
Lens mount	Pentax K mount
Shutter speeds	30-1/6,000sec (mechanical), 30-1/24,000sec (electronic)
ISO	100-819,200
Exposure modes	PASM, auto, scene
Metering system	86,000-pixel RGB light-metering sensor
Metering modes	Multi, centre-weighted, spot
Exposure comp	+/-5EV in 1/2EV or 1/3EV steps
Drive mode	7fps
Video	Full HD (1920x1080) 60i/50i/30p/25p/24p
External mic	Yes
Viewfinder	Pentaprism viewfinder, 0.95x magnification, 100% coverage
Display	3in, 921k-dot tiltable LCD
Focusing	SAFOX II 17 27-point AF system
Memory card	SD, SDHC or SDXC
Power	Rechargeable D-LI109 Li-Ion
Battery life	420 images
Dimensions	131.5x101x76mm
Weight	703g (including battery and card)

Here at AP, we often get asked questions about when a replacement model for a camera might be due. The truth is we're no better informed than you, the AP reader, when it comes to knowing what products camera manufacturers are working on and when they might arrive. Researching the life cycle of a product is one way of getting a clue as to when we might expect a new model to emerge, but occasionally a new camera appears from nowhere without warning, completely out of the blue.

One camera announcement that caught us slightly off guard in the first quarter of this year was the Pentax KP – a DSLR that presents a slightly different proposition from the two-year-old Pentax K-3 II. It inherits features from the full-frame Pentax K-1 as well as the mid-range K-70 and is out to target keen enthusiasts who are committed to photography

and insist on advanced features in a solid, weather-resistant body. Its launch price and specification puts it the same league as popular models like the Canon EOS 80D and Nikon D7200, but unlike its rivals it presents many desirable features that these models don't have. There's no shortage of things to say about the KP, but it has a lot to do if it's to tempt people away from the big-brand alternatives and be considered as a serious contender in its field.

Features

The KP incorporates a new-generation APS-C size CMOS image sensor with a 24.3-million-pixel resolution. By pairing this new sensor with the company's latest PRIME IV imaging engine, the same processor as used within the flagship K-1, it has enabled the upper limit of the sensitivity range to reach new heights. The camera operates over a native sensitivity range of ISO 100-819,200, and



ALL PRICES ARE APPROXIMATE STREET PRICES



The motion correction function was used in conjunction with Pixel Shift resolution mode to reduce image artefacts on the moving water
Pentax 16-85mm f/3.5-5.6 ED DC WR HD DA, 1/160sec at f/8, ISO 100

by forgoing an optical anti-aliasing filter should match or exceed its competitors in terms of the level of detail it resolves. To minimise the risk of imaging artefacts such as aliasing, false colour and moiré, the KP is equipped with the same AA-filter simulator as found on the K-1 and K-70. This works with the in-body shake-reduction system to eliminate adverse effects by slightly blurring the image, emulating the role of a conventional anti-aliasing filter.

Unlike its Canon and Nikon rivals, which both rely on in-lens stabilisation, the KP's in-body image stabilisation is much more sophisticated and compensates for types of shake a photographer's skills alone cannot correct. The Shake Reduction II (SR II) five-axis mechanism not only compensates for common camera shake caused by pitch and yaw, but also for blur caused by horizontal and vertical shift as well as that caused by roll, which is impossible to correct by

lens-installed stabilisation systems. The other great benefit is that it can correct for shake with any lens, including fast primes and wideangle zooms that don't often feature optical stabilisation. The benefit of the KP's in-body IS system doesn't end here either – it allows users to create super-high resolution images by shifting the image sensor by a single pixel for four shots before synthesising them into a single composite image. In addition, the IS unit can make tiny rotational adjustments to the image sensor to compensate for skewed horizons when the Auto Horizon Correction function is enabled, and when the KP is used with the optional O-GPS1 GPS unit the camera can move the sensor to keep track of star movements during long-exposure shots of the night sky.

Sensor and stabilisation aside, the KP offers a compelling set of additional features. Its SAFOX 11 AF sensor module has received an

update to its autofocus algorithm that promises faster response, and you get a 27-point AF system that includes 25 cross-type points towards the centre that are sensitive to horizontal and vertical detail for greater accuracy. The working range of the AF system (-3EV-18EV) falls in line with its Canon and Nikon peers.

The KP provides a choice of mechanical and electronic shutter modes. In electronic mode the shutter produces very little noise and vibration during shutter-curtain operation, making it ideal for shooting at locations where silence is required. Since this mode provides a top shutter speed of 1/24,000sec – considerably higher than the mechanical shutter's 1/6,000sec limit, it also comes in handy when you'd like to use a wide aperture in bright, sunny conditions. It's worth noting that the shake reduction (SR) mechanism and the AA filter simulator are inoperable in the

electronic shutter mode. Keeping on the subject of speed, the KP reaches a top speed of 7fps like the Canon EOS 80D, but also lets you choose from two slower frame rates (0.8fps and 3fps).

As is expected on a camera of the KP's pedigree you get a whole array of features, such as in-camera raw conversion, digital filters, button customisation and live view capture tools that includes a new extract edge function that emphasises the focused section of a subject's outline for speedy manual-focus operation. At the rear there's a large, bright pentaprism viewfinder offering 0.95x magnification and 100% coverage, while just below it you'll find a 3:2 aspect ratio 3in, 921k-dot tiltable LCD monitor.

Those interested in movie recording will find that the KP can capture full HD footage at 60i/50i/30p/25p/24p and it has a 3.5mm port for attaching an external microphone. It

The KP's faithful colour mode was frequently used
Pentax 70mm f/2.4 DA, 1/1600sec at f/2.4, ISO 100



➤ enables the use of continuous AF (AFC), the shake reduction (SR) mechanism and image-capture tools whilst recording video, but the lack of a touchscreen means that it can't offer features such as touch focus.

To be expected, the KP incorporates a Wi-Fi module to support wireless operations between the camera and smartphones or tablets. You do need to download the free Image Sync app that's available for iOS and Android first, but once done you can browse captured images, transmit them to your mobile device or remotely control camera operations such as exposure and focus, in addition to the shutter release.

Build and handling

You'll notice the KP has a different look from previous Pentax DSLRs

and has been designed to be more compact and less cumbersome than the K-3 II. To make sure it conforms to what the majority of users want, a camera that's small, light and convenient to carry, Pentax has rethought the layout of buttons and dials to make the best use of available space. The first thing you notice at the front is the vertically mounted front control dial that's found next to the AF assist beam. This may look slightly peculiar and doesn't do much for the overall aesthetics, but it's comfortable to use and offers good feedback when you're adjusting shutter speed or cycling through images in playback mode. The top-plate looks incredibly busy with its three dials and on/off switch. The mode dial is located hard up against the left edge of the viewfinder, and on the opposite side the KP inherits the

function dial and setting dial from the K-1, which Pentax calls its 'Smart Function'. The idea is that it takes away some of the hassle of finding what you need quickly from the main menu. Although it doesn't offer a quick access to ten functions like the K-1, it does allow you to cycle through the KP's metering modes, HDR capture modes and continuous shooting modes, with the option of assigning your most frequently used functions to three custom positions (C1 to C3). This is just one area where the KP offers excellent customisation. In addition, there are five user mode settings, to each of which you can assign a selection of desired functions. There are also three customisable Fx buttons across the body, you can adapt the function of the AF/AE-L button, and you can even assign a different set of functions to the front and rear command dials for each exposure mode if you wish. The customisation possibilities are endless.

Something rather unusual about the KP is the way it allows you to tune the feel of the camera to your personal taste by unscrewing the grip and replacing it with another. There's no such thing as 'one size fits all' when it comes to the way a camera fits and feels in an individual's hand, so it's good to see Pentax trying to cater for everyone by offering interchangeable handgrips.

'The KP is made from magnesium alloy and has no fewer than 67 weather seals'

There's a large grip to accommodate heavy lenses, a medium grip that doesn't protrude quite as far from the body and a small grip for those who'd like to keep it small when travelling or using it with lightweight primes. I started by using the KP with smallest grip, which is adequate for casual shooting. When you attach slightly heavier and longer lenses you want a bit more to wrap your hand around and this is where the medium-size grip comes in. This offered better balance and stability with the supplied Pentax 16-85mm f/3.5-5.6 ED DC WR HD DA lens. Replacing the medium grip for the large grip using the Allen key provided took less than 20 seconds and will be the preferred choice for those with medium to large sized hands. It's convenient having the option to change the grip to a larger one or vice versa, particularly if the camera is going to be shared between two people with different sized hands. Each grip secured tightly and didn't creak when squeezed. Out of the three, the largest handgrip was my favourite and became my go-to option.

The body of the KP is made from magnesium alloy and has no fewer than 67 weather seals to prevent intrusion of water and dust. Those who'd like to extend their shooting sessions between battery changes will be pleased to hear the optional D-BG7 battery grip is built to the same weather-resistant standard. During testing I used the KP in an almighty downpour and experienced no issues or problems with performance. Pentax has built up an excellent reputation for making extremely robust DSLRs and I'm glad to report the KP continues this trend. The way it has been built to such solid standards gives you confidence that the camera will offer good service over a number of years. One criticism of its build is that the shutter button feels too spongy for my liking and doesn't offer the level of feedback I expect when it is half depressed.



The Pentax KP was tested around the grounds of Scotney Castle Pentax 16-85mm f/3.5-5.6 ED DC WR HD DA, 1/320sec at f/4, ISO 100



Daffodils in bloom in Kent Pentax 16-85mm f/3.5-5.6 ED DC WR HD DA, 1/500sec at f/8, ISO 100

Performance

Pentax DSLRs have picked up some negative criticism in the past for lagging behind their peers with regard to their autofocus performance, so how does the KP fare? The SAFOX 11 AF system it uses isn't as advanced as the SAFOX 12 system you'll find in the Pentax K-1, but does benefit from a new AF algorithm that's been fine-tuned in an attempt to improve autofocus speed. You're provided with 27 phase-detect points in total and of these, 25 are

the cross-type variety. The two remaining linear AF sensor points are positioned either side of the central point, including those directly above and below it, are sensitive to f/2.8 and work in light as low as -3EV.

In use, I found the central 5x5 arrangement of central AF points sensitive enough to bring subjects into focus in a respectable time when shooting in bright conditions, but when the light levels drop you notice it takes longer for it to go about its business of

Pixel Shift Resolution

THE Pentax KP features the same Pixel Shift Resolution system that we've seen previously on the K-3 II, K-70 and full-frame K-1. In almost all cameras, the light-sensitive pixels capture red, green or blue light, and a full-colour image is built up using a clever process of interpolation between them. But this can give rise to softness and artefacts when examining images closely at the pixel level. The Pentax KP's Pixel Shift Resolution mode captures four images of the same scene by shifting the image sensor by a single pixel for each image, then combines this information into a single composite image. By obtaining colour information in each pixel, the KP can deliver higher-resolution images that assure true-to-life colour reproduction. The camera has to be locked off on a tripod for it to work and you're provided with a motion-correction setting that takes into account subjects that move between the exposures. In practice, the system works well.

Images taken in Pixel Shift Resolution mode show visibly finer detail as illustrated below and the motion-correction setting dramatically reduces image artefacts on moving leaves or water, although it doesn't quite eliminate them. Because of this, it's best used for static subjects such as still life or architecture.



Taken with Pixel Shift Resolution



Taken without Pixel Shift Resolution

Detail is finer when it is switched on

Focal points

The KP doesn't skimp on features. We reveal what else you can expect from this latest model

Dust removal

By applying vibrations generated by a piezoelectric element to the optical glass panel placed in front of the image sensor, the dust-removal mechanism can remove dust particles and prevent dust spots from appearing on images.

Cold resistance

The Pentax KP has been designed to perform in cold environments as low as -10°C. Users are advised that cold conditions can affect battery life and are recommended to carry spares and keep them warm in an inside pocket.

HDR mode

Provides a choice of +1EV, +2EV, or +3EV and works with the Automatic Position Adjustment function to correct the alignment of images captured.

Pop-up flash

The KP features a built-in retractable flash that's raised using the flash button at the side of the body. If you require additional illumination, Pentax produces the AF 540 FGZ II (£349) or AF 360 FGZ II (£249) flashguns.



Battery

The KP accepts the same D-LI109 Lithium-ion battery as that used in the Pentax K-70. It doesn't have the same stamina as the Pentax K-3 II's D-LI90 Lithium-ion battery, but is good for approximately 420 shots before a recharge is required.

Manual focus aids

In live view you get the option to turn on a focus-peaking display from the main menu. You can also access different magnified views (2x to 16x) on screen by pressing the OK button and rotating the rear command dial.





Users can shoot happily at ISO 6400 Pentax 70mm f/2.4 DA, 1/30sec at f/5.6, ISO 6400

➤ acquiring focus and this is where the green AF assist beam can come into its own. It manages to track slow-moving subjects in its continuous focus (AF-C) mode provided you're able to keep the central area of the frame over your subject; just don't expect the same success rate as you'd get on a DSLR that's built for speed and action like the Nikon D500 or Canon EOS 7D Mark II.

As we've mentioned before on other Pentax models, one distinct failing is the red targets that indicate the active AF area in the viewfinder. Not only are they tiny, they're difficult to see in high-contrast conditions. On more than one occasion I found myself repositioning the AF point back to the centre simply because the off-centre position of the AF point wasn't immediately obvious.

Switching between AF modes is simple enough – simply hold the AF mode button and use the rear command dial to scroll between Auto (27 points), Zone Select (nine points), Select (a user-selected single point), or Spot (the centre point). There's also a select-area expansion mode for those who'd like to track a moving subject and let the camera follow the movement whilst automatically refocusing on it with the help of neighbouring points.

The performance of Autofocus in Live View is a similar affair to the Pentax K-70. It's rather clunky, feels sluggish and has nothing on its mirrorless competitors or Canon DSLRs that boast Dual Pixel AF and deliver impressive continuous autofocus in Live View.

The viewfinder on the KP is really rather good and it's great to know that what you see is what the sensor records thanks to its 100% field of view. The shooting

settings don't rotate in portrait mode like they do on many mirrorless cameras, but there is the option to swap the exposure scale for a sensitive electronic level to prevent shots being taken askew without taking your eye off the subject.

Performance

Use the camera set to its auto white balance setting and you can expect results to be more on the cool side than they are warm. Some may prefer this feel, but I got into the habit of warming my shots up a touch using the temperature slider in Lightroom. The 86,000-pixel RGB light-metering sensor delivers acceptable exposures, but I did occasionally apply +0.3EV or +0.7EV of correction to prevent my images appearing a fraction underexposed. The HDR mode can be used to produce natural-looking shots when the bracketing value is kept below +2EV.

The fact that the KP lacks a top-plate LCD means you're dependent on the screen and viewfinder when it comes to glancing at your camera settings. Though the KP's screen is a little behind the times in terms of its resolution, the colourful info display with its large font makes it easy to read exposure settings. The main menu isn't overly convoluted or difficult to navigate, but you get the impression it could be made more intuitive if it supported touch functionality.

If I had to sum up the KP's performance in one word I would say it is satisfactory. It delivers acceptable results that you're unlikely to be disappointed with, but you can't help but feel it's not as refined or as well-polished as some of the competition.

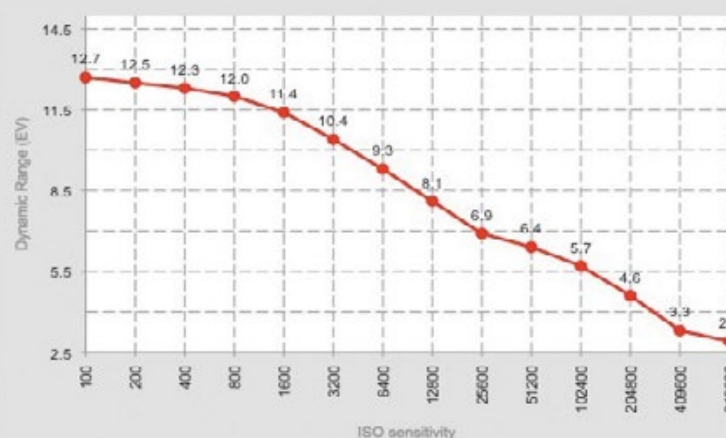


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our lab tests tell us the KP resolves the level of detail we'd expect from a 24-million-pixel sensor without an optical aliasing filter and you can confidently use the camera at up to ISO 6400 without too much concern. You'd get away with pushing to ISO 25,600 in an emergency, but the headline-grabbing ISO 819,200 should be steered well clear of. Raw shooters will appreciate that it records in Adobe's DNG format, which means that unlike other new models, you shouldn't need to update your software to handle its files.

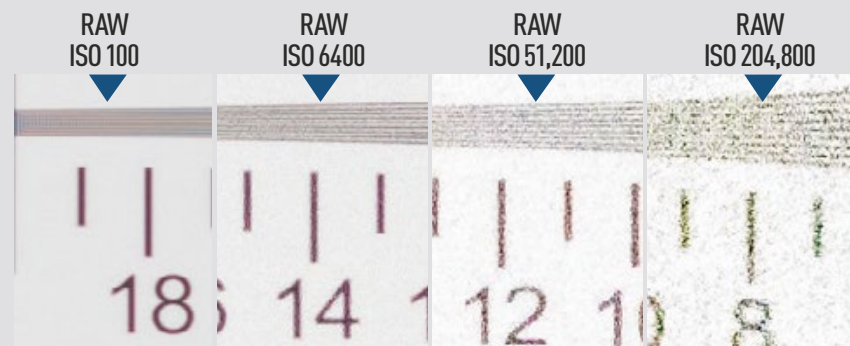
Dynamic range



At ISO 100, the KP's dynamic range result measures 12.7EV – a figure that's higher than the 12.3EV we previously recorded on the Pentax K-70, but not quite as high as the Pentax K-1 that records 13.8EV at the same sensitivity. It manages to stay above 12EV until ISO 800, after which it drops down to a still respectable 11.4EV at ISO 1600. Results at ISO 3200, 6400 and 12,800 drop to 10.4EV, 9.3EV and 8.1EV respectively, with shadowed areas gradually getting noisier as you push towards ISO 25,600. It's highly impressive to see the KP recording figures above 6EV right up to ISO 51,200.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



The results above show the level of detail the KP resolves by shooting in raw with the pixel-shift resolution mode and AA Filter Simulator switched off. The sensor can resolve 3,600l/ph at ISO 100 just like the Pentax K-70, but traces of moiré and false colour are suppressed heavily by JPEG processing, leading to a noticeable drop in resolution. To resolve the finest detail, shooting in the raw format is imperative. Push past ISO 25,600 and the detail deteriorates quickly, with the highest settings being too poor to be worth illustrating here.

Amateur Photographer

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Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 800



RAW ISO 6,400



RAW ISO 51,200



RAW ISO 204,800



RAW ISO 819,200



At low ISO sensitivities, the KP's image quality is excellent; fine detail is rendered in its raw files thanks to the lack of an optical low-pass filter, and there's no visible noise between ISO 100 and 800. Luminance noise does start to appear at ISO 1600 but it's by no means detrimental and you can create usable results at ISO 3200 and ISO 6400 by applying a little noise reduction. If a shooting situation forces you to go higher than ISO 6400, pushing the KP to ISO 25,600 isn't out of the question but should be seen as the upper limit you'll want to push it to in an emergency. Saturation takes a hit at ISO 51,200. At ISO 204,800 you can just about make out the outlines of a subject but at ISO 409,600 images suffer so severely from noise you're not quite sure what you're looking at.

The competition



Nikon D7200

Price £859 (body only)

Sensor 24.2MP CMOS APS-C sensor

ISO 100-25,600

Continuous shooting 6fps

Reviewed 8 April 2015

★★★★★



Canon EOS 80D

Price £919 (body only)

Sensor 24.2MP CMOS APS-C sensor

ISO 100-25,600

Continuous shooting 7fps

Reviewed 10 May 2016

★★★★★



Sony Alpha 6300

Price £849 (body only)

Sensor 24.2MP CMOS APS-C sensor

ISO 100-51,200

Continuous shooting 11fps

Reviewed 4 May 2016

★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE KP is an interesting proposition. It inherits many of the things we admired about the flagship Pentax K-1 and shrinks a number of its advanced features in a more compact body that's built to the same robust, weather-sealed standards we associate with the brand. It shoots slightly faster and offers a greater number of AF points than the K-70, but doesn't adopt everything from the K-3 II. The KP lacks a top-plate LCD, dual card slots, has a lower battery life and can't shoot at 8.3fps. When you take this into account you realise the KP isn't the most advanced APS-C DSLR going and sits off to one side of the K-3 II, presumably until its successor arrives.

There is quite a lot to like about the KP. The dynamic range is excellent for this size of sensor, it's not difficult to use despite having a plethora of buttons and dials, and the interchangeable grip design gives the user choice over the way the camera handles and feels with different lenses – something we rarely see. The KP's standout feature though is its in-body stabilisation system. With a steady hand you can shoot sharp shots as slow as 1/5sec and stabilise the camera with any lens that's attached. We have it to thank for the AA simulator, Pixel Shift Resolution, and automatic horizon correction modes too.

Sadly, it's not all good news, and the KP's autofocus performance leaves quite a lot to be desired.



While it's fine for shooting static or slow-moving subjects, it has its work cut out keeping up with fast-paced action and struggles to offer the same responsiveness as its close rivals in Live View. If you regularly shoot sport, action or wildlife there are better options out there for less money.

For those who've bought into the Pentax K-mount and want to advance from entry-level Pentax DSLRs, the KP serves up an attractive set of features, impressive image quality and excellent customisation in a convenient, if not slightly unusually styled body. It will satisfy some Pentax users, but at over £1,000 it struggles to offer the same value as some of its closest competitors at its current launch price.

Amateur Photographer

Testbench Recommended

★★★★

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

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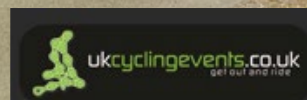
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this season**



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Out-of-focus areas have a pleasingly smooth characteristic
Sony Alpha 7R II, 1/100sec at f/1.8, ISO 320



Sony FE 85mm f/1.8

Matt Golowczynski reviews a large-aperture lens for the Alpha 7 system that fills the gap for a relatively affordable autofocus portrait prime

A camera line's popularity will always be down to a number of factors, but one of the most crucial is the range and availability of compatible lenses. However capable the cameras may be, if you don't have the right glass to go alongside them you'll have a hard time convincing anyone to seriously invest in your system.

In this respect, Sony's full-frame E-mount line is perhaps in a better position than most. Alongside a steady stream of the company's own optics, it's had a hand from a number of

third parties such as Samyang, Zeiss and Voigtländer. Many of their contributions, however, have been somewhat atypical, either designed specifically for video, or manual-focus only, or just prohibitively expensive. And occasionally, all three at once.

As an example, up until now, anyone after a wide-aperture 85mm lens would have the £900 Zeiss 85mm f/1.8 Batis and the most recent £1,599 Sony 85mm f/1.4 G Master lens to choose from (and the slightly slower £1,200 Zeiss 85mm Loxia f/2.4). Another

option is the £259 Samyang 85mm f/1.4 AS IF UMC, but its appeal is curtailed somewhat by the lack of an autofocus motor. This has left a wide gap for a relatively affordable AF-ready lens to sit somewhere between the Samyang and Zeiss options – and the new £599 FE 85mm f/1.8 appears to be that very solution.

Features

Sony's FE 85mm is a medium telephoto lens designed for use with the company's Alpha 7 range of full-frame bodies. As with all FE lenses, however, it retains compatibility with APS-C models in the Alpha stable. Such a combination results in an equivalent



‘Images display very good central sharpness’

➤ focal length of 127.5mm, which can potentially still be used successfully for the same kinds of applications as you would with a full-frame body.

The most obvious of these is portraiture, so it's no surprise that much of Sony's marketing for the lens underlines its suitability here. It is, for example, equipped with a 9-bladed diaphragm to help deliver smooth, circular bokeh, while the barrel has been furnished with a focus hold button, which Sony points out can be programmed to access a portrait-oriented function, such as its Eye AF feature.

Optically, the lens comprises nine elements arranged over eight groups, and this includes a single element with extra-low dispersive (ED) properties towards the front to help control chromatic aberrations and keep contrast high. Its minimum focusing distance of 80cm, meanwhile, is similar to rival offerings.

Unlike some other FE lenses, the FE 85mm f/1.8 has not been designed with any form of image stabilisation. This isn't a critical omission, partly because of its wide aperture and likelihood of being used for portraiture, but also because anyone using it on a relatively recent body will be able to take advantage of sensor-based stabilisation should they need to.

Build and handling

The FE 85mm f/1.8 is slightly more angular in design than the Zeiss Batis and Loxia alternatives, but it exhibits a similar minimal styling. The outer barrel and mount are crafted from metal and feel very solid, and the design is only interrupted by an AF/MF switch and a



Distortion isn't visible in real-world images, although some vignetting is still visible at f/4
Sony Alpha 7R II, 1/125sec at f/4, ISO 100



The 80cm minimum focusing distance allows you to get reasonably close to the subject
Sony Alpha 7R II, 1/250sec at f/1.8, ISO 100

customisable focus hold button. The overall look and finish very much complement the style of current Alpha 7 models.

Sony also states that the design incorporates dust and weather resistance; shooting in a drizzle I found no adverse effects, although the supplied lens hood is well worth using here as its depth helps to keep water droplets from hitting the front element.

With a length of 82mm the lens isn't particularly long, but its maximum 78mm width gives it a somewhat bulbous profile. Most of the front is occupied by a deep focusing ring, and the overall design allows for convenient operation, with the heel of the user's left hand naturally supporting the base of the camera as the focusing ring is operated.

Focusing

Sony has equipped the lens with a double linear motor system, which it claims moves the elements responsible for focusing quickly, precisely and quietly. Focusing happens internally too, which means the barrel stays the same length and the front does not rotate at any point during operation.

Mounted on the Alpha 7R II, the lens certainly focuses smoothly, with a steady back-and-forth motion until focusing is confirmed, and it does this without almost any sound. When used on this body in good light, focusing is generally swift. It's not quite instantaneous, but then this isn't to be expected of a wide-aperture lens of this weight and size. It's certainly fast enough for portraiture and motionless subjects.

Manually focusing the lens reveals just the slightest resistance from the focusing ring, which is pretty much at the ideal level for fine control. The throw – that is, the extent to which

you need to turn the ring for changes to be registered – is also long enough for fine adjustment. Although the lens uses a focus-by-wire mechanism to drive the focusing group, rather than a mechanically coupled construction, the response is good enough that you might be led to believe that it has been designed with the latter.

Sony's suggestion of customising the focus hold button so that it initiates the Eye AF is no doubt something many portrait photographers will try, and I found this generally works well. Care needs to be taken at wide apertures and close-focusing distances, however, as any slight movement, once the camera has identified the subject's eye, can easily cause eyebrows or eyelashes, rather than eyes, to be in focus.

Image quality

Many wide-aperture lenses suffer from being fairly soft when used at their widest apertures, but the FE 85mm appears to be a relatively strong performer here. Even against the unforgiving 42.4MP sensor inside the Alpha 7R II, images display very good central sharpness in comparison with those captured at smaller apertures.

Consistency across the frame, however, only markedly improves at middlemost apertures. Images captured at f/4 continue to show some softness towards the peripheries, but this becomes far more uniform once you get to f/8.

We would expect an 85mm f/1.8 lens such as this one to show little or no curvilinear distortion, and the vast majority of real world images show straight lines to be rendered that way. The only instances where minor pincushion distortion was spotted during this review was when subjects with linear details were captured towards the minimum focusing



Despite a touch of chromatic aberration, this f/1.8 image shows sharpness to be very good
Sony Alpha 7R II, 1/320sec at f/1.8, ISO 100

distance, a scenario that would tax any lens.

Unsurprisingly for a wide-aperture lens, vignetting is more pronounced. This is particularly noticeable at f/1.8, and traces continue to be visible even when the lens is stopped down to f/8, although by this point it's only visible in certain situations. Of course, those using the lens for portraiture may not mind this, and even find that it adds to the look of their images.

At wide apertures backgrounds are nice and smooth, without any distracting elements, and bokeh is also perfectly pleasant in the centre of the frame. Bokeh around the centre at maximum aperture does tend to take on the familiar cat's-eye/rugby ball shape, although this isn't uncommon and a result of optical vignetting. Once the lens is stopped down this becomes more even.

Some longitudinal chromatic aberration is visible in wide-aperture images, but it soon disappears as you stop down the aperture. A small amount of lateral chromatic aberration can also be seen towards the edges of the frame with certain subjects, such as when photographing architecture. When examining images onscreen at the pixel level, any colour fringing will be more noticeable with the densely populated sensor inside the 42.4MP Alpha 7R II compared to the 24MP and 12MP sensors that feature elsewhere in the Alpha 7 line, but it's unlikely to be problematic in prints.

Raw files have a profile baked into them to correct chromatic aberrations, and this works very well when compared with uncorrected camera JPEGs. If you're using a recent Alpha body you will also be able to call upon the Lens Comp feature, which offers automatic correction over chromatic aberration, curvilinear distortion and vignetting.



Our verdict

THE FE 85mm f/1.8 is a welcome addition to the Sony range, and will no doubt appeal as the only relatively affordable autofocus 85mm option. However, £600 is still not exactly cheap for such a lens.

For this amount we expect a fine performer and generally we get one. Its build is excellent, autofocus is silent and accurate, while wide-aperture sharpness is reassuringly good in the centre.

Where the lens falls down is perhaps where it's most expected, but matters least for the portrait photographer. Corner sharpness isn't so high at larger apertures, which also exhibit visible vignetting. However, correcting this optically would result in a heavier, larger and costlier lens. Nevertheless, there's still an opportunity for a third party to step in with a stronger performer at large apertures, even if it isn't vastly cheaper.



Data file

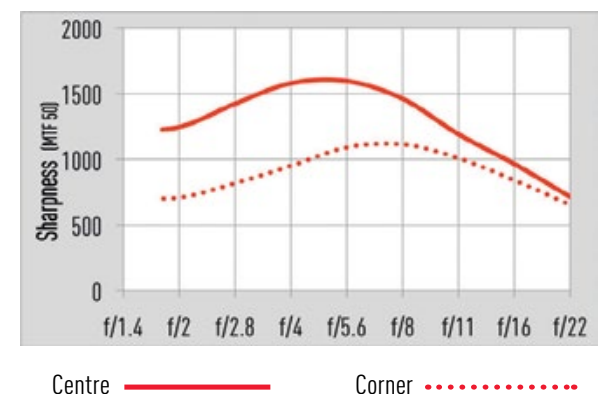
Price £600
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Lens elements 9
Groups 8
Diaphragm blades 9
Aperture f/1.8-22
Minimum focus 0.80m
Dimensions 78x82mm
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Sony FE 85mm f/1.8

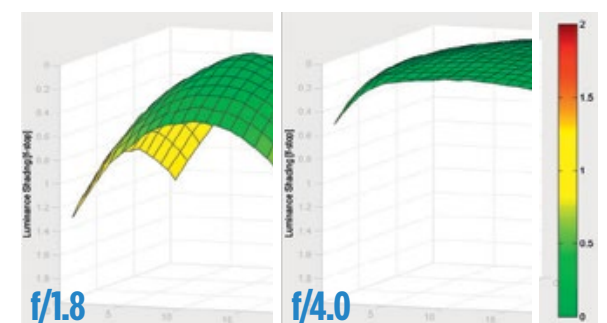
Resolution

Resolution in the centre of the frame is very good at the widest couple of apertures although our tests indicate that stopping down to f/2.8 or f/4 has a marked positive effect. Central sharpness peaks at f/5.6 although the lens is more consistent across the frame in the f/8-11 range.



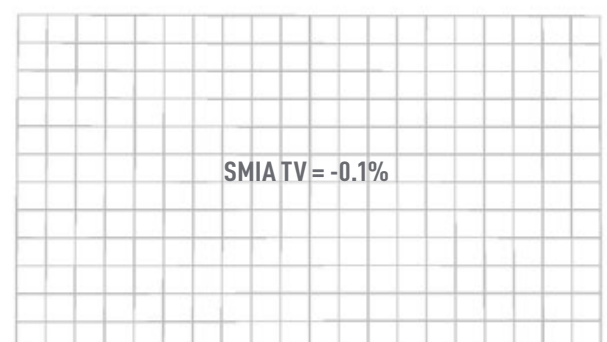
Shading

Corner shading is measured at around 1.3 stops at the lens' widest aperture, which is certainly noticeable but on a par with similar lenses. However its very gradual fall-off profile means that the effect isn't unattractive. There's very little change at f/2, but by f/2.8 the situation is much better. Even at f/4, though, there's a little residual vignetting in the corners of the frame, and you have to stop down to f/8 or so for the lens to give consistent illumination right across the image.



Curvilinear distortion

While curvilinear distortion can be measured in our chart tests, it is practically unnoticeable when examining real-world images. This correction is entirely optical, so no software compensation is required. I would be more than happy to use this lens for architecture, or any application where rendering straight lines was a priority.



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Olympus flash bargain?

Q I use an Olympus OM-D E-M5 and have been on the lookout for a good deal on a flash unit and have been weighing up available options from Nissin and Metz. However, I spotted an ad for a second-hand Olympus FL-40. It's only £25, which is suspiciously cheap for what seems to be a well-specced flash unit. I am familiar with the FL-50 and FL-50R but I had not seen or heard of an FL-40 before. How suitable would this be for my E-M5? Should I grab a 'bargain'?

Mich Trent

A Unfortunately I don't have great news. The FL-40 was launched nearly 20 years ago and was designed for use with Olympus' very early premium digital cameras, like the E-10 and E-20 pseudo DSLRs. It does support TTL flash metering but it never really worked perfectly with the more conventional early Four Thirds DSLRs. The FL-50 and FL-36 represented a new generation of Olympus flash units. You can use the FL-40 in manual mode or using on-flash auto metering though.

Strange reflections

Q I recently took some night shots in Birmingham city centre. I used a Canon EOS 1200D with a Canon 75-300mm f/4-5.6 III USM lens. I was surprised to find that there were reflections in the images hanging in space in a number of shots. It was like looking through a window and seeing some bright reflections of the glass. I could see the detail of the structure of the lighting unit hidden by the sheer brightness of the light. Can you help me understand how this happens and how to avoid it in future?

Karen Leonard

A If you were using a protective filter on the front of your lens this was almost certainly the culprit. The very bright details from the scene are showing up as an internal reflection between the front element of the lens and the surface of the filter. With your camera and lens combination it's pretty sure to be the filter that is causing this ghosting.

Q&A compiled by Ian Burley



To minimise any risk of ghosting, remove the protective filter from the front of your lens



The larger the sensor area, the better the high ISO performance

Flash vs ISO

Q I have a Canon EOS 7D Mark II that I love, but I can't get over the fact that as soon as I start putting the ISO up, full-frame cameras have better image quality. I'm very tempted to get an EOS 5D Mark III but wonder how much this would help me in real-world situations. I'd like to know what other people do when their camera wants to start putting the ISO up. Should I not worry about it or should I start using a flash? For example, I'm indoors at a wedding – do I just let my ISO go up or do I start using a flash, or an f/1.2 lens or something? From what I can see, full-frame cameras can go to ISO 10,000 and get great images, whereas I'd stop at 3200 and even then not be happy with the result. I guess I could use a flash but that's not going to give me the same result as a full-frame camera at higher ISO. I'd be very interested to know where to go from here. **Gary**

A With more than double the light-gathering area of an APS-C crop sensor, like your EOS 7D, a full-frame sensor starts with a huge advantage, not just for noise but also dynamic range. However, there are other factors to consider. Sensor-design age is one, though it can be misleading. Test data indicates that the EOS 5D Mark III, which was launched two and a half years before the 7D Mark II, only has around a stop and maybe a half of noise headroom, over the 7D. But even the very latest 5D Mark IV is only marginally improved over the Mark III. The 7D Mark II delivered a marginal improvement in high ISO noise over the much older Mark I model. The 7D has always been about shot and autofocus speed for demanding action photography rather than ultimate image quality, which suggests you may have invested in the wrong camera. If your subject isn't moving around too much, depending on image stabilisation, a steady-hand technique can be very effective. A faster lens is also a great boon – f/1.2 is more than two stops brighter than f/2.8, for example. Flash has its place but requires some care and skill to avoid the harsh 'snapshot' result we're all too familiar with. The benefits of shooting raw to manage noise really effectively can't be emphasised enough.

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The Contax IIIa, a post-war upgrade of Zeiss Ikon's Contax III

BLAST FROM THE PAST

Zeiss Contax IIIa

John Wade looks at how Zeiss updated and improved a pre-war classic camera in the 1950s

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The coincident image rangefinder in the viewfinder is coupled to focusing, controlled by a thumbwheel at the top of the body, where it falls under the middle finger as the index finger rests on the shutter release in the centre of the film wind knob.

A selenium meter cell under a cover above the lens is linked to a needle in a top-plate window. An outer ring around the rewind knob indicates shutter speeds against apertures on an inner ring. As the outer ring is rotated the meter needle moves to meet a symbol in the top-plate window, then shutter speeds are read against apertures on the two scales. These must



Lenses bayonet to the body using the Contax mount, first seen on pre-war models

then be set manually.

There are two versions of the camera, one with all-black figures on the shutter speed dial from 1-1/1250sec, the other with figures from 1/50-1/1250sec in red. Black-dial cameras use a special Zeiss flash sync socket; red-dial cameras use the standard PC socket connection.

What's good Metal focal plane shutter, accepts pre-war and post-war bayonet-fit lenses, attractive finish and superb handling.



The ring around the rewind knob activates the meter needle

What's bad Meter is uncoupled and often erratic, flash synchronises at only 1/50sec and under.



The selenium meter cell is hidden behind a flap above the lens

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CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC+++BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 60mm f2.4 F R UJINON MACRO BLACK LENS.....	MINT BOXED AS NEW £425.00
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK....	MINT BOXED £1,395.00
NIKON D750 BODY COMPLETE ONLY 4621 ACTUATIONS MINT BOXED £1,295.00	
NIKON D700 BODY COMPLETE 21000 ACTUATIONS.....	MINT BOXED £575.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE 2339 ACTUATIONS.....	MINT BOXED £395.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £395.00
NIKON D2 HS BODY COMPLETE.....	EXC+++BOXED £375.00
NIKON D300 BODY WITH BATTERY AND CHGR.....	MINT- £225.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT- BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 600 SPEEDLITE.....	MINT- £99.00
NIKON SB 800 SPEEDLITE.....	EXC+++ £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £255.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £89.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD £199.00	
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £199.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £125.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 135mm f2.8 STF LENS FOR ALPHA.....	MINT BOXED £775.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT+HOOD £745.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 17 - 40mm F4 USM "L".....	MINT- £299.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £625.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £599.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £479.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 100 - 400mm f4.5/5.6 "L" USM IMAGE STABIL.....	MINT-BOXED £675.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER MINT BOXED £545.00	
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 135mm f2 USM "L" SUPERB LENS.....	MINT BOXED £675.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 50mm f1.4 USM SUPER SHARP LENS.....	MINT £265.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 10 - 22mm f3.5/4.5 USM.....	MINT £375.00
CANON 17 - 85mm f4/5.6 USM IMAGE STABILIZER.....	MINT- £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18-135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD.....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00

CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT £279.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 IF LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £85.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIT TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME.....	MINT- £995.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC+++ £499.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XX CIRCA 1975-76.....	EXC++ £399.00
LEICA Iliig BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA Iiic BODY WITH CASE.....	EXC++ £195.00
LEICA Iiic RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM MINT-BOXED £445.00	
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £899.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT.....	MINT BOXED £1,495.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2.8 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 133399#.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M7TL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT- £595.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTERN 10x42 BINOCULARS.....	MINT-CASED £125.00

Medium & Large Format

HASSELBLAD H4D 40 COMPLETE WITH 80mm HC LENS MINT-BOXED £4,995.00	
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £995.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 110 F4 FOR X PAN I & II IN KEEPER.....	MINT £395.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 210mm f4 HC FOR H SYSTEM.....	EXC+++ £1,095.00

HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD TELECONVERTER H1.7X.....	MINT- £575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm F2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT- £299.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00

Nikon A/F & Digital, Lenses & Accessories

NIKON 10.5mm f2.8 G IF ED AF DX FISHEYE LENS.....	MINT BOXED £375.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 28mm f2.8 A/F "D".....	MINT CASED £165.00
NIKON 35mm f2 A/F.....	MINT £175.00
NIKON 35mm f2 A/F "D".....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £89.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 55mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £599.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST.....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 A/FD IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX "G" ED AF-S VR.....	MINT BOXED £165.00
NIKON 18 - 135mm f3.5/5.6 "G" DX ED AF-S.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 70mm f2.8 "G" IF- ED AF-S NANO GLASS.....	MINT CASED £899.00
NIKON 24 - 85mm f2.8/4 A/F D.....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.3/4.5 A/F + HOOD.....	MINT £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,496.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL.....	MINT - £159.00
NIKON 80 - 200mm f2.8 A/F IF ED ZOOM GREAT LENS.....	MINT - £375.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST.....	MINT BOXED £1,795.00
TELEPLUS PRO 300 DG 1.4X TELECONVERTER.....	MINT BOXED £95.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT - £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00

TAMRON

16-300mm

F/3.5-6.3 Di II VC PZD MACRO (Model B016)

Expand your possibilities with this high-performance megazoom lens.

- Ideal one lens solution
- APS-C sensor DSLR cameras
- 16mm wide angle to 300mm telephoto
- Moisture Resistant construction
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CLi551XL Colours 11ml **£11.99**

PG540 Black 8ml **£12.99**

PG540XL Black 21ml **£19.99**

CL541 Colour 8ml **£16.99**

CL541XL Colour 15ml **£19.99**

PG545XL Black 15ml **£15.49**

CL546XL Colour 13ml **£16.99**

Compatibles:

PGi5 Black 27ml **£4.99**

CLi8 Colours 13ml **£3.99**

PGi5/CLi8 Set of 5 **£19.99**

PGi520 Black 19ml **£4.99**

CLi521 Colours 9ml **£3.99**

PGi520/CLi521 Set of 5 **£19.99**

PGi525 Black 19ml **£4.99**

CLi526 Colours 9ml **£3.99**

PGi525/CLi526 Set of 5 **£19.99**

PGi550XL Black 25ml **£4.99**

CLi551XL Colours 12ml **£19.99**

PGi550/CLi551XL Set 5 **£19.99**

BCi6 Colours 15ml **£2.99**

PG40 Black 28ml **£12.99**

CL41 Colour 24ml **£16.99**

PG50 Black 28ml **£12.99**

CL51 Colour 24ml **£14.99**

PG510 Black 11ml **£13.99**

CL511 Colour 11ml **£15.99**

PG512 Black 18ml **£13.99**

CL513 Colour 15ml **£15.99**

PG540XL Black 21ml **£13.99**

CL541XL Colour 15ml **£14.99**

PG545XL Black 15ml **£11.99**

PG546XL Black 21ml **£12.99**

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 **£28.99**
No.16 Black 5.4ml **£8.99**
No.16 Colours 3.1ml each **£6.99**
No.16XL Set of 4 **£53.99**
No.16XL Black 12.9ml **£15.99**
No.16XL Colours 6.5ml each **£12.99**
Compatibles:
No.16 Set of 4 **£14.99**
No.16 Black 12ml **£3.99**
No.16 Colours 12ml each **£3.99**

No.18 Daisy Inks
Originals:
No.18 Set of 4 **£30.99**
No.18 Black 5.2ml **£8.99**
No.18 Colours 3.3ml each **£7.49**
No.18XL Set of 4 **£54.99**
No.18XL Black 11.5ml **£16.99**
No.18XL Colours 6.6ml each **£12.99**
Compatibles:
No.18 Set of 4 **£14.99**
No.18 Black 12ml **£3.99**
No.18 Colours 12ml each **£3.99**

No.24 Elephant Inks
Originals:
No.24 Set of 6 **£52.99**
No.24 Colours 4.6ml each **£8.99**
No.24XL Set of 6 **£87.99**
No.24XL Colours 8.7ml each **£14.99**
Compatibles:
No.24 Set of 6 **£22.99**
No.24 Black 7ml **£3.99**
No.24 Colours 7ml each **£3.99**

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 **£35.99**
No.26 Black 6.2ml **£9.99**
No.26 Colours 4.5ml each **£8.99**
No.26XL Set of 4 **£63.99**
No.26XL Black 12.1ml **£16.99**
No.26XL Colours 9.7ml each **£15.99**
Compatibles:
No.26 Set of 4 **£14.99**
No.26 Black 10ml **£3.99**
No.26 Colours 7ml each **£3.99**

T0481-T0486 Seahorse Inks
Originals:
Set of 6 **£89.99**
Colours 13ml each **£18.99**
Compatibles:
Set of 6 **£19.99**
Colours 13ml each **£3.99**

T0541-T0549 Frog Inks
Originals:
Set of 8 **£112.99**
Colours 13ml each **£14.99**
Compatibles:
Set of 8 **£27.99**
Colours 13ml each **£3.99**

T0591-T0599 Lily Inks
Originals:
Set of 8 **£102.99**
Colours 13ml each **£12.99**
Compatibles:
Set of 8 **£27.99**
Colours 13ml each **£3.99**

T0611-T0619 Husky Inks
Originals:
Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T0671-T0679 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T0711-T0714 Cheetah Inks
Originals:
Set of 4 **£42.99**
Black 7.4ml **£10.99**
Colours 5.5ml each **£10.99**
Compatibles:
Set of 4 **£14.99**
Black 7.4ml **£4.99**
Colours 5.5ml each **£3.99**

T0791-T0796 Owl Inks
Originals:
Set of 6 **£88.99**
Colours 11.1ml each **£14.99**
Compatibles:
Set of 6 **£19.99**
Colours 11.1ml each **£3.99**

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 **£67.99**
Colours 7.4ml each **£11.49**
Compatibles:
Set of 6 **£19.99**
Colours 7.4ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T0961-T0969 Husky Inks
Originals:
Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T1571-T1579 Turtle Inks
Originals:
Set of 8 **£166.99**
Colours 25.9ml each **£20.99**

T7601-T7609 Killer Whale
Originals:
Set of 9 **£187.99**
Colours 25.9ml each **£20.99**

Many more in stock!

More Epson inks >>>

Albums & Frames

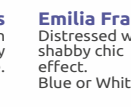
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Travel Albums
Over a dozen designs in stock.



Grace Albums
Available in Burgundy or Blue.



Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



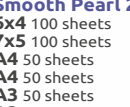
Grafton Albums
Available in Burgundy or Blue.



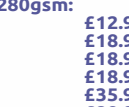
Baby Albums
Multiple different designs available.



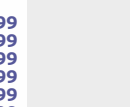
Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



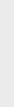
Plastic Bevel, Glass Front:



Emilia 6x4 seven colours **£1.99**



Emilia 7x5 seven colours **£2.29**



Emilia 8x6 seven colours **£2.79**

Emilia 9x6 seven colours **£3.49**

Emilia 10x8 seven colours **£3.79**

Emilia 12x8 seven colours **£4.59**

Emilia 12x8 seven colours **£3.99**

Emilia 12x8 seven colours **£8.99**

Emilia 6x4 two colours **£4.99**

Emilia 7x5 two colours **£5.99**

Emilia 8x6 two colours **£6.99**

Emilia 10x8 two colours **£7.99**

Emilia 12x8 two colours **£8.99**

Emilia 6x4 four colours **£5.99**

Emilia 7x5 four colours **£6.99**

Emilia 8x6 four colours **£7.99**

Emilia 10x8 four colours **£8.99**

Emilia 12x8 four colours **£9.99**

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 **£42.99**
Black 7.4ml **£10.99**
Colours 5.5ml each **£10.99**
Compatibles:
Set of 4 **£14.99**
Black 7.4ml **£4.99**
Colours 5.5ml each **£3.99**

T0791-T0796 Owl Inks
Originals:
Set of 6 **£88.99**
Colours 11.1ml each **£14.99**
Compatibles:
Set of 6 **£19.99**
Colours 11.1ml each **£3.99**

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 **£67.99**
Colours 7.4ml each **£11.49**
Compatibles:
Set of 6 **£19.99**
Colours 7.4ml each **£3.99**

T0871-T0879 Flamingo Inks
Originals:
Set of 8 **£76.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T0961-T0969 Husky Inks
Originals:
Set of 8 **£78.99**
Colours 11.4ml each **£9.99**
Compatibles:
Set of 8 **£27.99**
Colours 11.4ml each **£3.99**

T1571-T1579 Turtle Inks
Originals:
Set of 8 **£166.99**
Colours 25.9ml each **£20.99**

T7601-T7609 Killer Whale
Originals:
Set of 9 **£187.99**
Colours 25.9ml each **£20.99**

Many more in stock!



Originals:
No.38 Colours 27ml each **£29.99**
No.62XL Black 12ml **£24.99**
No.62XL Colour 11.5ml **£28.99**
No.300 Black 4ml **£12.99**
No.300 Colour 4ml **£14.99**
No.301 Black 3ml **£10.99**
No.301 Colour 3ml **£13.49**
No.301 Black+Colour 3ml **£19.99**
No.301XL Black 8ml **£22.99**
No.301XL Colour 6ml **£22.99**
No.302XL Black 8ml **£21.99**
No.302XL Black 8ml **£21.99**
No.350 Black 4.5ml **£14.99**
No.351 Colour 3.5ml **£17.99**
No.363 SET OF 6 **£49.99**
No.364 Black 6ml **£8.99**
No.364 PB/C/M/Y 3ml each **£7.99**
No.364 SET OF 4 **£26.99**
No.364XL Black 14ml **£15.99**
No.364XL PB/C/M/Y 6ml each **£15.99**
No.364XL SET OF 4 **£59.99**
No.920XL SET OF 4 **£51.99**
No.932XL SET OF 4 **£50.99**
No.950XL SET OF 4 **£79.99**

Compatibles:
No.15 Black 46ml **£3.99**
No.21 Black 10ml **£6.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£6.99**
No.56 Black 24ml **£6.99**
No.57 Colour 24ml **£11.99**
No.62XL Black 12ml **£14.99**
No.62XL Colour 12ml **£15.99**
No.78 Colour 36ml **£8.99**
No.110 Colour 12ml **£9.99**
No.300XL Black 18ml **£12.99**
No.300XL Colour 18ml **£13.99**
No.301XL Black 15ml **£12.99**
No.301XL Colour 18ml **£13.99**
No.337 Black 21ml **£9.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£11.99**
No.343 Colour 21ml **£11.99**
No.344 Colour 21ml **£12.99**
No.350XL Black 30ml **£13.99**
No.351XL Colour 20ml **£15.99**
No.363 SET OF 6 **£3.79**
No.364 Black 10ml **£3.29**
No.364 Colours 5ml each **£3.29**
No.364 SET OF 4

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Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

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NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

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LP-E5 for Canon £9.99

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EN-EL14 for Nikon £19.99

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BLM-1 for Olympus £12.99

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CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

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DMW-BLB13 Panasonic £27.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £23.99

DMW-BLG10 Panasonic £22.99

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D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

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NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

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Professional battery grips, made by Hahnel.

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7D for Canon £84.99

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650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

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Unipal EXTRA £29.99

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Energizer Pro inc. 4xAAA £14.99

Energizer 1 Hr inc. 4xAAA £22.99

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AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £1.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm £4.99
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46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame Circular Polarisers

37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £12.99
52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD ND4 & ND8 Filters

52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99
43mm £10.99
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55mm £10.99
58mm £11.99
58mm £12.99
62mm £14.99
67mm £15.99
72mm £17.99
77mm £19.99
82mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters

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62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

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58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99
Wide Angle Holder £6.99
Filter Wallet for 8 filters £9.99
Adapter Rings 49-82mm £4.99
Circular Polariser £27.99
ND2 Solid £12.99
ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
ND4 Soft Graduated £13.99
ND4 Hard Graduated £13.99
ND8 Solid £14.99
ND8 Soft Graduated £15.99
ND8 Hard Graduated £15.99
Light Blue Graduated £12.99
Dark Blue Graduated £12.99
Light Tobacco Graduated £12.99
Dark Tobacco Graduated £12.99
Light Sunset Graduated £14.99
Dark Sunset Graduated £14.99
Starbursts x4, x6, x8 £17.99
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Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99
Adapter Rings 52-95mm £8.99
ND2 Solid £16.99
ND2 Soft Graduated £17.99
ND2 Hard Graduated £17.99
ND4 Solid £16.99
ND4 Soft Graduated £17.99
ND4 Hard Graduated £17.99
ND8 Solid £18.99
ND8 Soft Graduated £19.99
ND8 Hard Graduated £19.99
Light Blue Graduated £17.99
Dark Blue Graduated £17.99
Light Tobacco Graduated £17.99
Dark Tobacco Graduated £17.99
Light Sunset Graduated £18.99
Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

Standard Holder £4.99
Adapter Rings 37-62mm £8.99
ND2 Solid £10.99
ND2 Graduated £11.99
ND4 Solid £10.99
ND4 Graduated £11.99
ND8 Solid £11.99
ND8 Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods

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ES-71II Canon 50/1.4 £9.99
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ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-63C Canon 18-55 IS STM £9.99
EW-73B Canon 18-55 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
HB-32 Nikon 18-105 VR £7.99
HB-45 Nikon 18-55 VR £7.99

Stepping Rings

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160 different sizes £4.99-5.99

Reversing Rings

52mm to 77mm
Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings

49mm-77mm £9.99-£11.99

Screw-Fit Lens Hoods

37mm Rubber Hood £3.99
40.5mm Rubber Hood £3.99
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46mm Rubber Hood £3.99
46mm Metal Hood £5.99
49mm Rubber Hood £3.99
49mm Shaped Petal Hood £6.99
52mm Rubber Hood £3.99
52mm Shaped Petal Hood £6.99
55mm Rubber Hood £3.99
55mm Shaped Petal Hood £6.99
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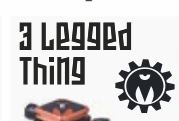
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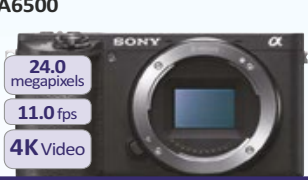


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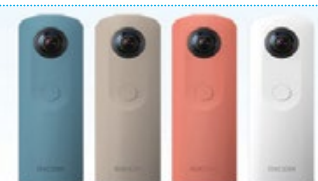
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DÖRR

City Pro Shoulder bags
come in 4 sizes and 2 colours:

GREY/**BLUE** & GREY/**GREEN**

External Measures

XS:	36x20x18cm	£74.95
S:	39x24x20cm	£79.95
M:	43x26x20cm	£89.95
L	48x28x22cm	£99.95

Fully variable and completely
removable softline photo
interior with separate
compartment for
tablet or laptop

Durable D950 polyester
outer material

Two expandable
side pockets

Rubberized bottom
for protection against
dirt and moisture

Padded non-slip
shoulder strap

City Pro Large Shoulder Bag

Bronica ETRS/Si	
ETRSi Complete + AEII Prism	E+ £299
ETRSi Complete (with 50mm PE).....	E+ £239
ETRSi Complete (with 60mm PE).....	E+ £269
ETRSi Complete	E+ £299
ETRS Complete.....	0E+ £199
40mm F4 E.....	As Seen / E+ £79 - £129
40mm F4 PE.....	E+ £179
45-90mm F4-5.6 PE.....	E++ £349 - £379
100-220mm F4.8 PE.....	E++ £589
150mm F3.5 E.....	E++ £59
150mm F3.5 E + Hood	E+ £59
150mm F3.5 PE.....	E+ / E++ £119 - £129
180mm F4.5 PE.....	E+ £149
200mm F4.5 E.....	E+ / E++ £55 - £129
200mm F5.6 E.....	E++ £79
250mm F5.6 E.....	E+ £69 - £99
2x Converter E.....	E+ £45
120 E Mag.....	E+ £39
120 E Mag (Silver)	E+ £45
135N Mag.....	E++ £79
Polaroid Mag E.....	E+ £45
AEII Meter Prism.....	E+ £49 - £69
Extension Tube E14.....	E+ / E++ £39 - £79
Extension Tube E42.....	E++ £39
Prism Finder E.....	As Seen £20
Waist Level Finder E.....	E+ £55

Bronica SQA/Ai/B	
SQAM Complete.....	E+ £299
80mm F2.8 S.....	E+ £99
150mm F4 PS.....	E+ / E++ £125 - £199
2x Teleconverter S.....	E+ £49
Extension Tube S18.....	E++ £59
Polaroid Mag S.....	E++ £25

Canon EOS	
EOS 1N Body Only	Exc £59
EOS 1 + E1 Booster.....	As Seen £79
EOS 30E Body Only.....	As Seen £39
EOS 55 Body Only.....	E+ £39
EOS RT Body Only.....	Unused £149
EOS 3000N + 28-90mm.....	E++ £49
EOS 300 + 28-90mm.....	E+ / E++ £49
EOS 300 + 28-80mm.....	E++ £29
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989
15mm F2.8 EF Fisheye.....	E++ £449
15-85mm F3.5-5.6 IS USM.....	E++ £379
17-35mm F2.8 L USM.....	E++ £429
17-40mm F4 L USM.....	E+ / E++ £379
17-55mm F2.8 EFS IS USM.....	E+ / E++ £299 - £379
17-85mm F2.8 L IS USM.....	As Seen £79
18-55mm F3.5-5.6 IS STM.....	E++ £79
18-135mm F3.5-5.6 IS STM.....	E++ / Mint- £249
20-35mm F3.5-4.5 USM.....	Mint- £159
24mm F1.4 L USM.....	E++ £699
24mm F1.4 L USM MKII.....	E++ / Mint- £1,099 - £1,149
24mm F2.8 EF.....	As Seen £129
24mm F3.5 L TSE.....	E++ / Mint- £649
24-70mm F2.8 L USM.....	E++ £599
24-70mm f2.8 L IS USM II.....	Mint- £1,449
24-70mm F4 L IS USM.....	E++ £649
24-105mm F4 L IS USM.....	E++ £429
28-105mm F4-5.6 USM.....	Mint- £119
35-105mm F4.5-5.6 EF.....	Mint- £69
50mm F1.2 L USM.....	E++ £789
60mm F2.8 EFS Macro.....	E++ £249
65mm F2.8 MP-E Macro.....	Mint- £699
70-200mm F2.8 L IS USM.....	E++ £749
70-200mm F2.8 L IS USM II.....	Mint- £1,399
75-300mm F4-5.6 IS USM.....	E++ £199
80-200mm F4.5-5.6 EF II.....	E+ £39
85mm F1.2 L USM MkII.....	Mint- £1,149
90mm f2.8 TSE Shift.....	E++ £789
100mm F2.8 L Macro IS USM.....	E++ £599
100mm F2.8 USM Macro.....	E++ £259 - £299
100-400mm F4.5-5.6 L IS USM..	E+ / E++ £599 - £649
135mm F2 L USM.....	E++ £539
300mm F2.8 L IS USM.....	Exc / E+ £1,789 - £2,489
300mm F2.8 L USM.....	Exc £1,149
300mm F4 L IS USM.....	E++ £649 - £689
300mm F4 L USM.....	Exc £389
400mm F4 DO IS II USM.....	Mint- £5,949
400mm F4 DO IS USM.....	E+ £2,399
400mm F5.6 L USM.....	E++ / Mint- £729 - £749
500mm F4 L IS USM.....	E+ £3,599
500mm F4.5 L USM.....	E+ £2,159
600mm F4 L USM.....	E+ £2,849
Contax 35-70mm F3.4 MM.....	E++ £259
Contax 35-135mm F3.3-4.5 MM.....	E++ £399
Samyang 8mm F3.5 Asph IF MC Fisheye.....	E++ £169
Sigma 10-20mm F4-5.6 DC HSM.....	E+ £179 - £199
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £399
Sigma 24-70mm F2.8 EX DG HSM.....	Mint £449
Sigma 28-70mm F2.8 EX DG.....	As Seen £59
Sigma 30mm F1.4 EX DC HSM A.....	E++ £279
Sigma 35mm F1.4 DG HSM A.....	E++ £549

Sigma 50mm F1.4 EX DG HSM	Mint- £239
Sigma 50-500mm F4-6.3 Apo DG HSM	E++ £399
Sigma 70-210mm F2.8 Apo.....	E+ £149
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299
Sigma 150-500mm F5-6.3 APO OS HSM.....	E+ / E++ £349 - £449
Sigma 170-500mm F5-6.3 Apo.....	E+ / E++ £199
Sigma 180mm F3.5 EX Macro AP0.....	E++ £349
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289 - £1,499
Sigma 400mm F5.6 AF.....	E+ £79
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259
Tokina 16-28mm F2.8 ATX FX.....	Mint- £149
Tamron 18-200mm F3.5-6.3 Di III VC.....	Mint- £249
Tamron 90mm F2.8 SP AF Macro E+ / E++.....	£159 - £179
Tamron 150-600mm F5-6.3 SP Di VC USD.....	E++ £599
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E++ £299
Tokina 11-16mm F2.8 DX ATX.....	Mint- £279 - £299
Tokina 16-28mm F2.8 ATX FX.....	E++ £439
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199
Tokina 50-135mm F2.8 DX ATX.....	E++ £249
Tokina 300mm F2.8 ATX SD.....	E+ £599
Zeiss 18mm F3.5 ZE.....	E++ £699
Zeiss 21mm F2.8 ZE.....	E+ £989
Zeiss 25mm F2 ZE.....	E++ £949
Zeiss 50mm F1.4 ZE.....	E++ £429
Zeiss 100mm F2 Makro Milvus ZE.....	Mint- £1,049
Sigma 1.4x Apo EX DG Converter.....	Mint £129
1.4x EF Extender.....	E+ £99
1.4x EF II Extender.....	E+ / E++ £159 - £199
1.4x EF MkIII Extender.....	E++ / Mint- £299
2x EF Extender.....	As Seen / E++ £79 - £149
2x EF II Extender.....	E++ £169 - £179
2x EF MkII Extender.....	E+ / E++ £129 - £149
Metz 15 MS-1 Flash.....	E++ £149 - £179
Metz 50AF1 Digital.....	E++ £79
380EX Speedlite.....	E+ £69
430EX II Speedlite.....	E++ / Mint- £119 - £129
430EX Speedlite.....	E++ £109
430EZ Speedlite.....	E+ / E++ £25 - £29
540EZ Speedlite.....	E+ / E++ £35 - £39
550EX Speedlite.....	E+ £129
580EX Speedlite.....	E+ / E++ £139 - £149
600EX-RT Speedlite.....	E+ / Mint- £269 - £349
90EX Speedlite.....	E+ £49
ML3 Macrolite.....	E++ £39
MR-14EX Macro Ringlite.....	E+ / E++ £169
ST-E2 Transmitter.....	E+ / E++ £59 - £69
ST-E3 RT Transmitter.....	Mint- £159 - £185
EF25 Extension Tube.....	E++ £49
EOS Reverse Adapter.....	E+ / Unused £99 - £119
Technical Back E with Keyboard.....	Unused £75
Tripod Mount Ring A (W).....	Mint- £49
Tripod Mount Ring All (W).....	E++ £59
Tripod Mount Ring B (B).....	Mint- £49

Contax 645 Series	
35mm F3.5 Distagon.....	E+ £449 - £499
45-90mm F4.5 Vario.....	E+ / E++ £999 - £1,249
120mm F4 Apo Macro.....	E+ / E++ £449 - £499
140mm F2.8 Sonnar.....	E+ / Mint- £249 - £449
210mm F4 Sonnar.....	E+ / Mint- £249 - £495
350mm F4 Tele Apo Tessar.....	E++ £2,499
Auto Ext Tube 52mm.....	E++ £69
GB71 Hood.....	E++ £79
GB74 Hood (210mm).....	E+ £39
H10 Digital Back.....	As Seen £499
Hasselblad - Contax 645 Lens Mount Adapter..	E++ £35
Magazine + Insert.....	E+ £129
MF-2 Waist Level Finder.....	E+ £249
MFB-2 Polaroid Mag.....	Exc / E++ £35 - £99
MSB1 Flash Bracket.....	E++ £199

Contax SLR Series	
N1 Body Only.....	E++ £249
RTS2 Body Only.....	E+ £129
RTS Body Only.....	Exc £99
167MT Body Only.....	E+ £49 - £59
Preview Body Only.....	E++ £249
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
45mm F2.8 AE.....	E+ / E++ £149
45mm F2.8 MM.....	E++ £199
70-200mm F4-5.6 AF.....	E++ £449
70-300mm F4-5.6 AF.....	E++ / Unused £399 - £649
100mm F2 AE.....	E++ £549
100mm F3.5 AE.....	E+ £179
100mm F4 S Planar.....	E++ £649
135mm F2 (60 Year Edition).....	Unused £2,399
135mm F2.8 MM.....	E+ £169
180mm F2.8 AE.....	Unused £549
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £179 - £449
200mm F4 ML.....	E+ £39
200mm F4 MM.....	E++ £169
300mm F4 AE.....	E+ £249

TLA20 Flash.....	E+ / E++ £15 - £39
TLA280 Flash.....	As Seen / Unused £39 - £149
TLA30 Flash.....	E+ / Unused £25 - £49
TLA360 Flash.....	E+ / E++ £59 - £79
TLA480 Flash.....	E+ £129

Digital Mirrorless	
Fuji X-Pro2 Body Only.....	E++ £999 - £1,079
Fuji X-T1 Body Only.....	Exc / E++ £399 - £449
Fuji X-T10 Black Body + Grip.....	Mint- £359
Fuji X-T10 Black Body Only.....	E++ £359
Fuji X-T10 Silver Body Only.....	E++ / Mint- £339 - £349
Fuji X-E1 Black Body + Grip.....	E++ £175
Fuji X-E1 Black Body Only.....	E++ £175
Fuji X-E1 Silver Body Only.....	E++ £165
Fuji Finepix X100s Silver.....	E+ £459
Olympus E-M5 MKII Body Only - Black.....	Mint £599
Olympus E-M5 Black Body + RRS Grip.....	E++ £279
Olympus E-M5 Black Body Only.....	E+ £239
Olympus E-M10 MKII Black Body Only.....	Mint £359
Olympus E-M10 MKII Silver Body Only.....	Mint £359
Olympus E-P1 + 14-42mm.....	E+ / E++ £109 - £119
Olympus E-P2 Black Body Only.....	E+ £69
Olympus E-P3 Body Only - Black.....	E+ £99
Panasonic GH4 Body Only.....	Mint- £729
Panasonic GH3 Body + Grip.....	E+ / E++ £429 - £459
Panasonic GX8 Black Body Only.....	E++ £499
Panasonic GX7 Body Only.....	As Seen / E++ £249
Panasonic G1 Body Only.....	As Seen / E+ £49 - £59
Panasonic G7 Body Only.....	Mint- £349
Panasonic G1 Body Only.....	E+ £59
Panasonic GF-5 Body Only.....	E+ / E++ £79
Samsung NX10 + 18-55mm.....	E++ £159
Sony A3000 + 18-55mm.....	Mint- £159
Sony A6000 + 16-50mm.....	E+ £389
Sony A7R II Body Only.....	E+ / E++ £2,199 - £2,249
Sony NEX 7 Body Only.....	As Seen / E++ £199 - £249
Sony NEX7 Body Only.....	E++ £289

Fuji X Lenses	
1.4X XF WR Converter.....	Mint- £259
14mm F2.8 XF.....	Mint- £549
18-55mm F2.8-4 XF.....	E++ / Unused £349 - £449
23mm F1.4 XF R.....	Mint- £599
56mm F1.2 R APD XF.....	Mint- £849

4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko.....	E++ £499
Sigma 10-20mm F4-5.6 DC HSM.....	E++ £189
Sigma 10-20mm F4-5.6 EX DC HSM.....	E++ £169
Olympus 11-22mm F2.8-3.5 Zuiko.....	E++ £199 - £229
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £249 - £349
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £49
Olympus 14-54mm F2.8-3.5 MkII E+ / E++.....	£159 - £179
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249
Olympus 25mm F2.8 Zuiko.....	E++ £109
Olympus 35mm F3.5 Macro Zuiko.....	E++ £79 - £99
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
Olympus 50-200mm F2.8-3.5 SWD.....	E+ / E++ £299 - £429
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £179 - £219
Olympus EC14 Tele Converter.....	E+ / E++ £169 - £199
Olympus EC20 2x Tele Converter.....	E++ £229

Micro 4/3rds Lenses	
Lensbaby 5.8mm F3.5 Circular Fisheye.....	Mint- £179
Panasonic 7-14mm F4 G Vario.....	E++ £549
Samyang 10mm T3.1 ED AS NCS CS.....	Mint- £229
Panasonic 12-35mm F2.8 G X Vario OIS HD.....	E++ £539
Olympus 12-40mm F2.8 M.Zuiko.....	E++ / Mint- £549
Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E++ £139
Walimex 12mm F2.2 CS NCS.....	Mint- £199
Panasonic 14-140MM F4-5.8 OIS HD.....	E+ £219
Olympus 14-42mm F3.5-5.6 ED.....	E+ £75
Panasonic 14-45mm F3.5-5.6 Asph.. E+ / E++.....	£119 - £129
Samyang 16mm T2.2 VFD.....	Mint- £289
Olympus 17mm F2.8 M.Zuiko.....	Mint- £129
Panasonic 25mm F1.4 DG Summilux.....	E++ £299
Panasonic 35-100mm F2.8 GX OIS Vario.....	E++ £649
Panasonic 42.5mm F1.2 Asph OIS.....	Mint- £849 - £889
Panasonic 45-200mm F4-5.6 Lumix G Vario..	E++ £169
Panasonic 45mm F2.8 DG Asph Macro.....	E+ / Mint- £349 - £369
Samyang 50mm F1.2 AS UMC CS Lens.....	E++ £229
Olympus 60mm F2.8 ED Macro M.Zuiko.....	E++ £289
Olympus 75mm F1.8 ED Silver M.Zuiko.....	Mint- £549

Sony NEX Lenses	
16mm F2.8 Nex Lens.....	E++ £79
18-200mm F3.5-6.3 OSS.....	E++ £399
28-70mm F3.5-5.6 FE OSS.....	E++ / Mint- £279 - £299
50mm F1.8 OSS.....	Mint- £189
55-210mm F4.5-6.3 OSS.....	E++ / Mint- £149 - £159
70-200mm F4 G OSS FE.....	E++ £959
Samyang 8mm F2.8 UMC Fisheye II.....	Mint- £179
Samyang 12mm F2.8 Fisheye FE.....	E++ £249

Samyang 21mm F1.4 ED AS UMC CSC.....	Mint- £239
Samyang 50mm F1.2 AS UMC CS.....	Mint- £229
Sigma 19mm F2.8 DN - A.....	Mint- £99
Sigma 30mm F2.8 DN - A.....	Mint- £99
Sigma 60mm F2.8 DN - A.....	Mint- £99

Digital SLR Cameras	
Canon EOS 1DX Body Only.....	As Seen £2,199
Canon EOS 1D MKIV Body Only E+ / E++.....	£999 - £1,499
Canon EOS 1D MKII Body Only.....	As Seen / E+ £199 - £299
Canon EOS 5DS Body Only.....	Mint- £2,279
Canon EOS 5D MKII Body Only.....	E+ / E++ £1,549 - £1,649
Canon EOS 5D MKII Body + BG-E6 Grip.....	E+ / E++ £689 - £789
Canon EOS 5D MKII Body Only.....	E+ £649 - £689
Canon EOS 6D Body Only.....	E+ / Mint £869 - £1,089
Canon EOS 7D MKII Body Only.....	Mint £1,049
Canon EOS 7D + BG-E7 Grip.....	E+ £469
Canon EOS 7D Body Only.....	Exc £279
Canon EOS 70D Body Only.....	E++ £539
Canon EOS 20D Body Only.....	Exc £69
Canon EOS 1000D Body Only.....	As Seen £79
Canon EOS 750D Body Only.....	Mint- £459
Canon EOS 350D + 18-55mm.....	E+ £99
Canon EOS 350D Body Only.....	E+ £59
Canon EOS 300D + 18-55mm.....	Exc £79
Canon EOS 300D + BG-E1 Grip.....	As Seen £49
Canon EOS 300D Body Only.....	As Seen £39
Nikon D4S Body Only.....	E++ / Mint- £3,099 - £3,439
Nikon D4 Body Only.....	Exc / E++ £1,889 - £2,389
Nikon D2X Body Only.....	As Seen / E+ £249 - £299
Nikon D810 Body Only.....	E++ £1,989 - £2,049
Nikon D750 Body Only.....	Mint- £1,349
Nikon D610 Body Only.....	Mint- £949
Nikon D200 Body Only.....	As Seen / E++ £99 - £179
Nikon D100 + MB-D100 Grip.....	As Seen £79
Nikon D90 Body Only.....	E++ £179
Nikon D80 Body + MB-D80 Grip.....	E+ £129
Nikon D60 Body Only.....	E+ £89
Nikon D7000 Body Only.....	E++ £299
Nikon D5100 Body Only.....	E+ £159
Nikon D3000 Body Only.....	E++ £99
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339
Olympus E300 Body + HLD3 Grip.....	E++ £75
Panasonic L10 Body Only.....	E++ £99
Pentax K-S2 Body Only.....	Mint- £339
Pentax K110D Body Only.....	E++ £99
Pentax K5 + 18-55mm DA WR.....	Mint- £279
Pentax K5 IIs Body Only.....	Mint- £399
Pentax A350 + 18-70mm.....	E+ £179
Pentax A700 Body Only.....	E+ £169

Hasselblad H Series	
H4D Complete (60MP).....	E++ £10,995
H4D + Prism (50MP).....	E++ £5,849 - £6,499
H3DII Complete (39MP).....	E++ £3,900
H2 Complete.....	Mint- £1,989
H2 Body + Finder + 80mm F2.8.....	E++ £1,749
H2 Body + P20 Back.....	E+ £1,499
H2 Body + Prism + Mag.....	E++ £1,250
H1 Body Only.....	E+ / E++ £599
28mm F4 HCD.....	E++ / Mint- £1,989 - £2,450
35mm F3.5 HC.....	E+ £1,099
35-90mm F4-5.6 HC.....	E++ / Mint- £3,549 - £3,550
50mm F3.5 HC.....	E+ £1,199
50-110mm F3.5-4.5 HC.....	E+ £1,099 - £1,299
120mm F4 HC Macro.....	Exc / E++ £899 - £1,489
150mm F3.2 HC.....	E+ £939 - £949
1.5x HTS Tilt/Shift Converter.....	Mint- £2,445
BCH-2 Charger.....	Mint- £99
HM 16/32 Magazine.....	E++ £249
Hmi100 Polaroid Mag.....	E+ / E++ £49 - £149
HVM Magnifying Hood.....	E++ £189 - £199

Leica M Series	
M + 35mm F1.4 Asph 60th Edition Set	Mint- £8,499
M (240) Black Body Only..... E+ / Mint-	£2,949 - £3,149
M Monochrom Black Body Only	E+ / Mint- £2,749 - £2,999
M-E Anthracite Body Only	E++ £2,389
M6 Platinum + 50mm F1.4	Mint £6,379
MP 0.72x Chrome Body Only	E+ £2,099
M7 0.58x Black Body Only	E+ £1,299
M7 0.72x Black Body + M Motordrive.....	E+ £1,499
M7 0.72x Black Body Only E+ / E++	£1,299 - £1,499
M7 0.72x Chrome Body Only	E+ £1,299
MP 0.72x Chrome Body Only	E+ £2,099
M6 0.72x Chrome Body + Motor M	E+ £899
Konica Hexar RF Limited Edition	Mint £2,389
8mm F3.8 Asph M Black	E++ £1,599
21mm F1.4 Asph M Black 6bit	E++ £3,489
21mm F2.8 Asph M Black	E++ £1,249
21mm F2.8 M Black	Exc / E++ £749 - £939
21mm F2.8 M Black + Finder	E+ £949
21mm F3.4 M Black 6bit ...E++ / Mint-	£1,689 - £1,699
21mm F4 Chrome + Finder	E+ £1,099
24mm F2.8 Asph M Black	Exc / E++ £949 - £1,199



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Largest Used Equipment *Specialists* Since 1960

28/35/50 F4 Tri Elmar.....	E++ £2,249
28/35/50mm F4 Tri Elmar.....	E+ £2,189
28mm F2.8 M Black.....	E+ £549
Minolta 28mm F2.8 M Rokkor.....	E+ £349
35mm F1.4 Asph M Black 6bit.....	E+ £2,399
35mm F1.4 Black.....	E+ £1,399
50mm F0.95 Asph M - Black.....	E++ £5,999
50mm F2 Apo Asph M Black. E++ / Mint- £4,399 - £4,499	
50mm F2 M Black.....	E+ £699
50mm F2.8 M Black.....	E++ £489
65mm F3.5 Elmar.....	E+ / Mint- £219 - £349
75mm F2.4 M Black 6bit + Hood. Mint- £1,099 - £1,149	
75mm F2.5 Black 6 BIT.....	E+ / E++ £659 - £749
75mm F2.5 M Black 6bit.....	E++ £699
90mm F2 Chrome.....	E+ / E++ £599
90mm F2 M Black.....	E++ £799 - £949
90mm F2.8 Black.....	As Seen £149 - £199
90mm F2.8 Chrome.....	Exc / E+ £199 - £249
90mm F2.8 M Black.....	E+ £749
90mm F4 Collapsible.....	As Seen / Exc £139 - £149
90mm F4 Collapsible.....	E+ £249
90mm F4 Elmar.....	As Seen / E+ £49 - £149
90mm F4 Elmar E39.....	E+ £179 - £199
Minolta 90mm f4 M Rokkor.....	E+ £169
90mm F4 Macro M Set 6bit.....	E++ £1,599 - £1,649
135mm F2.8 Black.....	E+ / E++ £239 - £299
135mm F2.8 M Black.....	E++ £299 - £499
135mm F4 Black.....	E++ £399
1.4x Viewfinder Magnifier M.....	E++ £139 - £149
18mm Chrome Viewfinder.....	E++ £379
21/24/28mm Viewfinder - Black.....	E++ £225 - £239
21/24/28mm Viewfinder - Chrome.....	E++ £199
21mm Black Viewfinder.....	E+ £179
24mm Black Viewfinder.....	E+ / E++ £169 - £179
A42 Swing Polariser.....	E++ £69
Lens Carrier M.....	E++ £69
Handgrip M240 14496.....	E++ £139
M-Mate 3 Baseplate.....	E+ £129
M8 Handgrip - Black.....	E++ / Mint- £79
R-Adapter M (14642).....	E++ £189
Motor M.....	E++ £249
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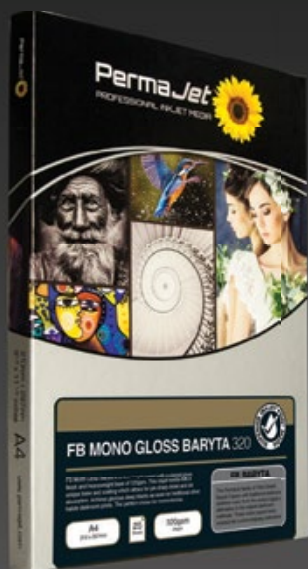


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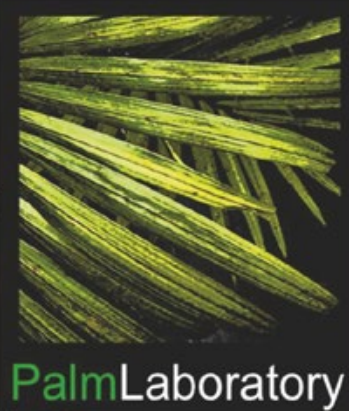
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Final Analysis

Roger Hicks considers...

'Charlie Gabriel, Preservation Hall Jazz Band', 2016 by Giles Clement

Ambrotypes were at least 30 years old when AP was founded in 1884. They're a strange hybrid: a negative set against a dark background, usually black velvet, so that it appears as a positive. The negative itself is usually wet-plate collodion, where the picture must be taken within 10 or 20 minutes of the plate being sensitised, while it is still wet. The images are also laterally reversed.

As with most obsolete processes, there are still practitioners of this refractory medium. Giles Clement is one of the best I have encountered: he has been making ambrotypes for about five years. His 'straight' portraits like this, taken with a 16x20in camera, are fascinating in their own right and you can see colour portraits of the subjects holding up their own ambrotype portraits where the dark background is simply an unilluminated wall at www.gilesclement.com.

Like many practitioners of alternative processes, he uses flaws as a part of the image. This can all too easily tip over into insufferable pretentiousness: a disguise for the fact that the images are not, in fact, very good. After all, if the original ambrotypists could coat and develop their plates evenly, without bits of the emulsion falling off somewhere along the way, why can't people do the same today?

Perfectly flawed

He does not, however, fall into this trap. Instead of disguising bad pictures, the 'flaws' complement and accentuate the sense of timelessness. These are pictures for posterity, Portraits with a capital P, as well as (by any reasonable definition) Fine Art. The lighting is extremely competent, as are the compositions. The fact that he uses a 16x20in camera is also interesting in its own right. Even so, I am not sure that I would have chosen this picture were it not an ambrotype. Quite probably I would; but because of its ambrotype 'flaws' I did not hesitate for a moment. As soon as I saw his work, I wanted to use it.

There are many reasons I choose pictures for this column. Sometimes it's just because they're beautiful. Sometimes



'The "flaws" complement and accentuate the sense of timelessness. These are pictures for posterity'

it's about the limits of the photographic process, or of the equipment available to us: we can't all use the Hubble space telescope, for example. But very often, it's

about how to get better pictures. I reckon that if I can learn something, I'm probably not alone: AP readers will want answers to the same questions. This one teaches me that although I don't have many regrets in life, one of the few is that I chose breadth over depth. If I'd put more effort into fewer aspects of photography, as Clement clearly has into ambrotypes and portraiture, then I might (just might) be as good a photographer as he is.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Felipe Oliveira Baptista



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24mm f/2.8 IS USM	£429.00	8-15mm f/4L Fisheye USM	£1,199.00
24mm f/2.8 STM	£139.00	10-18mm IS STM	£213.00
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28mm f/2.8 IS USM	£389.00	11-24mm f/4L USM	£2,699.00
35mm f/1.4L II USM	£1,899.00	15-85mm f/3.5-5.6 IS	£649.00
35mm f/2.0 IS USM	£469.00	16-35mm f/2.8L II USM	£1,429.00
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85mm f/1.8 USM	£349.00	24-70mm f/2.8L II USM	£1,899.00
100mm f/2 USM	£429.00	24-70mm f/4.0L IS USM	£799.00
100mm f/2.8 USM Macro	£459.00	24-105mm f/4L IS II USM	£1,065.00
100mm f/2.8L Macro IS	£869.00	24-105mm f/3.5-5.6 IS STM	£379.00
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300mm f/4.0L USM IS	£1,279.00	70-200mm f/4.0L USM	£659.00
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